

ART DIRECTION april 1956

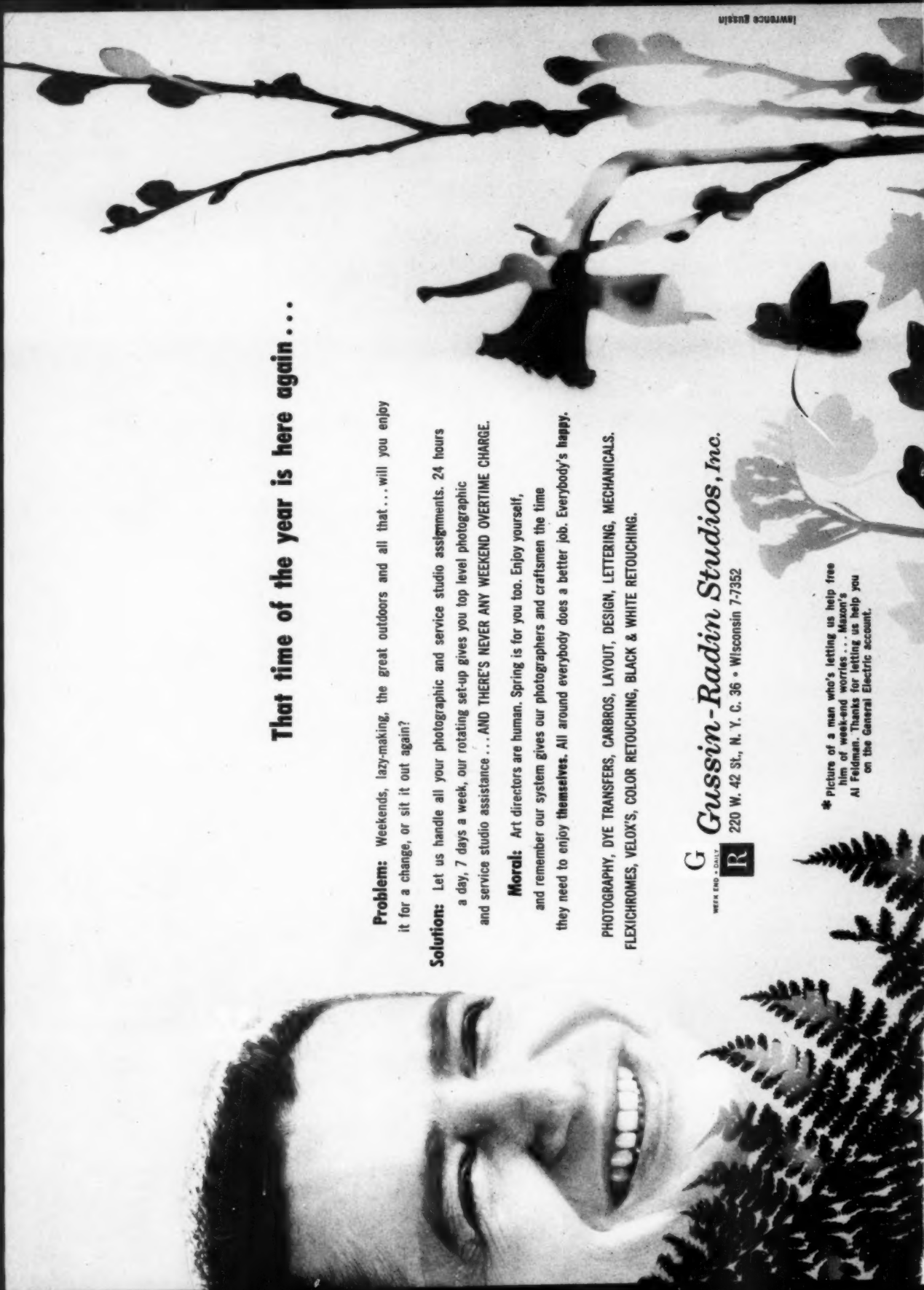
TO
MAR 28 1957

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24
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* Picture of a man who's letting us help free him of week-end worries... Mason's Al Feldman. Thanks for letting us help you on the General Electric account.

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Art D

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Illustration by LEONARD STECKLER... widely known as a top illustrator for leading women's magazines and national advertising accounts. Ask to see his samples.

CHARLES E. COOPER, INC.
Advertising Art & Photography

ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

good art is good business

PHILIP BLANK, CHAIRMAN, PHILADELPHIA'S 21ST

The planning, preparation and presentation of an advertising art exhibit on a city-wide scale is an art in itself—requiring a greater degree of cooperative effort and attention to details than many people perhaps realize.

The 21st Annual Exhibition held March 5 to 16 by the Art Directors Club of Philadelphia was well-conceived, well-received and well worth the effort expended on it.

A primary aim of the Exhibition was to stress *mutuality* of purposes and interests between advertising art, business, and industry—in short, to emphasize that “good art is good business.” Recognizing the growing need for capturing the attention of the business executives—who, after all, is the paying sponsor of advertising art—the Club chose to move this year's show to the Commercial Museum of Philadelphia's Trade and Convention Center.

Attendance by business leaders was further stimulated by a broad and diversified program of promotion. Ten 24-sheet billboards, three-dimensional signs at key traffic points, several hundred posters, and a 20-foot tower at the entrance to the Exhibition announced the show to them and to the public as a whole. Local radio, television and press coverage was especially effective in publicizing the event.

The Club went far afield to promote interest in the Exhibition—scheduling such special events as meetings of the American Marketing Association, the E.I.A., and the Junior Executive Club; an advertising student-teacher night with a panel discussion; and a classroom lecture at the University of Pennsylvania by a show-committee member.

The many details concerned with soliciting & processing of entries, preparation of gallery facilities, and judging were handled with efficiency and ingenuity. The hanging committee's perennial problem of getting members to turn out and lend a hand with the hanging of entries by deadline time was aptly solved by a humorous recording message telephoned to each of them. Lighting of the exhibits was achieved, in a contemporary design motif, by erecting hundreds of “spots” on overhead tracks. The exhibits themselves were displayed by mounting them on panels sup-

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Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Editorial Ass't:** Ann Cohen
Ass't Designer: Walt Hudson • **Advertising:** Morton Bryer
Circulation: Mildred Brown

ASSOCIATE EDITORS: Atlanta, Baron Roberts; Baltimore, DeWitt Baltams; Boston, Mark Kelley; Chicago, Len Rubenstein; Cincinnati, Edgar Steinar; Cleveland, King D. Beach; Detroit, Howard Johnson; Kansas City, Hal Sandy; Los Angeles, Martie Wright; Miami, Edward McCarty; Milwaukee, Everett Edelman; Minneapolis, Jay Peterson; Montreal, Albert Cloutier; Nashville, James Patterson; New York, Edward R. Wade; Philadelphia, W. Frederic Clark; Pittsburgh, Tom Ross; Rochester, Ric Rylands; San Francisco, Wallace L. Sommers; Seattle, Lloyd Pierce; Toronto, Leslie Trevor; Washington, D. C., Daniel B. Hasson.

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Art Direction, published monthly by Advertising Trade Publications Inc., 43 E. 49 St., New York 17, N. Y. Plaza 9-7722. Subscription price \$3.00 per year; \$5.00 for two years; \$3.50 a year for Canada and \$5.00 for other countries. Back issues 45c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Copyright 1956. Entered as second-class matter at the post office at New York, N. Y.



per hogestad

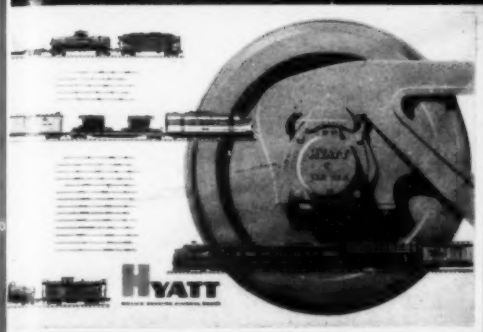
*now heading up
LaDriere's creative
group...*

*Per's continental background
and his agency experience
in this country offer exciting
possibilities to discriminating
art directors. Shown here are
a few examples of his work
on automobile and fashion
accounts. We'll be happy to
show you his complete portfolio.*



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*headquarters for quality
automobile art for over 28 years*



**STROH'S
BEER
HAS IT!**

THAT LIGHTER
STRUCTURE MORE
REFRESHING FLAVOR
THAT COMES FROM
FIRE BREWING
AT 2000 DEGREES!

You'll like *Stroh's*
it's lighter!

© 1954 Stroh's Breweries, Inc. (L.A.) BOTTLED BY STROH'S BREWERY, INC. (L.A.) STROH'S BEER IS A REGISTERED TRADEMARK OF STROH'S BREWERY, INC. (L.A.)

Ever wonder
what makes Stroh's beer
taste so good?
Here is the answer:
It's fire-brewed
at 2000
degrees!

You'll like
Stroh's
it's lighter!

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EVEN HOTTER!

Inside this matte

you'll find finished artwork
in the highest professional standards
backed by years of experience,
a sincere desire to reach
a truly creative solution, or to interpret
a situation for you in the most
compelling manner . . .

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telephone Whitehall 4-3340

Stephens-Thompson, 120 W. 50th St., New York 19
telephone Circle 5-5471

STEPHENS BIONDI DE CICCIO, INC.



coming events

Through April 21 . . . prints of Ben-Zion, Antonio Frasconi, Misch Kohn, Gabor Peterdi, at N.Y. Public Library Print Gallery.

Through May 4 . . . photos by David Vestal, A Photographers Gallery, 48 W. 84th St., NYC. Tues.-Fri. 7:30 PM-10:00 PM. Week-ends 1:00 PM-5:00 PM.

Through May 13 . . . "Influences of Modern Art on Printing Design, "Library of Congress, Washington, D. C.

April 5-29 . . . 7th Annual Commercial Art and Photography Show, Washington, D. C. club, Corcoran Art Gallery.

April 6-30 . . . Rochester Art Directors Club annual exhibition, Memorial Art Gallery.

April 7-16 . . . Annual exhibition of the Art Directors Club of Seattle, Frederick Nelson store auditorium.

April 26-28 . . . AAAA annual meeting, The Greenbrier Hotel, White Sulphur Springs, W. Virginia.

April 27 . . . Art Directors Club of Minneapolis and St. Paul will open exhibit with the Minneapolis Society of Artists and Art Directors. Walker Art Center.

May 3 . . . Detroit Art Directors Club Awards Dinner and opening of Annual exhibition.

May 8 . . . AIGA Magazine Clinic, "Foreign Magazines", Willkie Memorial Bldg., 20 W. 40th St., NYC, 7:15.

May 8-24 . . . Annual exhibition of San Francisco Society of Artists and Art Directors.

May 11-27 . . . Exhibition, Art Directors Club of Montreal. Preview and banquet May 10.

May 12 . . . Beaux Arts Ball of Rochester Art Directors Club.

June 4-8 . . . 35th Annual Exhibition of the Art Directors Club of N. Y., Waldorf-Astoria, coincident with the First Annual Conference on Visual Communication.

July 22-27 . . . Photographers' Association of America, annual convention and trade show. Conrad Hilton Hotel, Chicago.

Philadelphia Art Alliance (251 S. 18th St.) . . . through April 22, Woodblocks in illustration; children painted by artist parents; wood turning, Dr. Benjamin Katz; J. Wallace Kelly, sculpture. Through April 25, Morris Blackburn, gouaches. Through April 29, Gerard Negelspach, oils and drawings.

Museum of Modern Art, NYC . . . through May 6, Toulouse-Lautrec; through May 13, Signs On Broadway (models executed by students of Harvard Graduate School of Design).

Art Institute of Chicago . . . through May 1, highlights from Alfred Steiglitz collection; through May 6, Society of Typographic Arts show; through May 1, photographs by Arnold Genthe.

Sports Art Tour: Jun. 15-July 10 . . . County Museum, Los Angeles; **Jul. 28-Aug. 28** . . . Palace of the Legion of Honor, San Francisco.

...do you want your type stretched

curved
condensed
rippled

turned in a circle?
or turned in a circle?

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and produce nearly any other special effect, too!

In fact, it takes a 10 x 13 envelope bulging with booklets and folders to describe all the facilities available to Art Directors and Production Managers at the Progress-Hanson-Progressive Group . . . the three-company team, under one-company management, that will show you what teamwork really is!



write for yours now!

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BALTIMORE	phone	Saratoga 7-5302
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PROGRESSIVE COMPOSITION COMPANY
9th & Sansom Sts., Philadelphia 7 **WALnut 2-2711**

THE PROGRESS • HANSON • PROGRESSIVE GROUP



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HANSON ELECTROTYPE COMPANY
9th & Sansom Sts., Phila. 7, WALnut 2-5567

PROGRESSIVE COMPOSITION COMPANY
9th & Sansom Sts., Phila. 7, WALnut 2-2711



PAULINE DANIEL is an extremely talented young lady and a native Detroit. She started to paint at an age when most girls collect pictures of movie stars. She has traveled extensively in America and Europe, reads good books, models in clay, and does beautifully feminine landscapes. Pauline is as versatile athletically as she is culturally, being an accomplished skier, a devotee of tennis and a skilled swimmer.

...The Answer to a Current Problem

It becomes more apparent each year that automobile designers and stylists are creating with a strong emphasis on the feminine. This same appeal has been developed by the advertising agencies anxious to capture the feminine audience. The problem: How can automotive illustration contribute to the over-all pattern of feminine appeal?

McNamara Brothers, Inc. has the answer in Pauline Daniel, America's most sought after distaff car illustrator.

Even though she has many car programs behind her, Pauline is not a mechanical specialist in the accepted sense. She is a designer and a decorative illustrator as well, producing art which has great feminine attraction that could never be exactly reproduced by a masculine mind.

Here again is another nationally known artist adding a special uniqueness to McNamara Brothers, Inc. in their constant effort to offer more and finer artists for better advertising.

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W0odward 1-9190

Largest Supplier of Art to the Automotive Industry

individuality

16

rey abruzzi
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FREE LANCE ARTISTS

1422 CHESTNUT STREET, PHILADELPHIA • LO 7-3206

letters

Orchids and orchids

Congratulations on the magazine . . . it looks better and better with each issue.

Wallace W. Elton,
Vice President,
J. Walter Thompson Co., N.Y.

I must take this opportunity to congratulate you upon what a good magazine you have made Art Direction.

Ralph Patterson,
AD, Nation's Business,
Washington, D.C.

"Packaging versus Advertising"

One of the leading men's stores in our neck of the woods built its haberdashery business on strong promotion and display of Arrow merchandise. The one exception to "exclusively Arrow" was in the underwear department. For three years, this store has done an excellent job with Cooper underwear. Because (in the store manager's own words) . . . "their underwear is attractively *pre-packaged* in cellophane and they provide a merchandising display case . . . this type of packaging creates hundreds of extra 'impulse' sales and does a real job for us. On the other hand Arrow's underwear is not individually packaged and has to be stocked in a cabinet behind the counter and it's slower-moving because people have to ask for it."

In this store manager's own words, the greatest single factor influencing him to stock and promote the Cooper line was *attractively pre-packaging*.

Unfortunately for Cooper, however, the story does not end there. Arrow has now begun to pre-package its underwear and will also provide a modern merchandising rack.

The result? . . . The Cooper display and line are being replaced in favor of Arrow exclusively. Because, as the manager said, "When packaging and quality are on a par, the brand name becomes the deciding factor and our customers lean toward the better-known Arrow name."

But the fact remains that unless you package to suit the needs of your market your advertising and promotion dollars won't operate on all eight cylinders.

William J. Barber,
Advertising Associates of
Philadelphia, Inc.

(Continued on page 16)

ARCH ART, INCORPORATED

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and consultants
to industry
and
agency:
is seeking
the
top-flight services
of a
DESIGNER
for
creative work
on
brochures
and
advertising promotion—
and

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for
complete follow-through
from
rough layout
to
printed piece

Write stating qualifications & salary desired

ARCH ART, INCORPORATED

1913
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Street
in Philadelphia





DISTINGUISHED COMPANY

We would be unduly—and needlessly—modest if we failed to point with pride to the fact that we serve so many of America's largest advertising agencies . . . but we're equally proud to number among our customers scores of smaller but nonetheless exacting agencies, to whom "engravings by Beck" has a similar significance: assurance of the ultimate in fidelity of reproduction.

If your name is not on our list of customers, we'd like the opportunity to show you why it should be. For, whether the job is a single column message or a dramatic spread, simple black and white or full color plates, Beck "know-how," gained from more than a half century of experience, is a plus that is yours without a premium.



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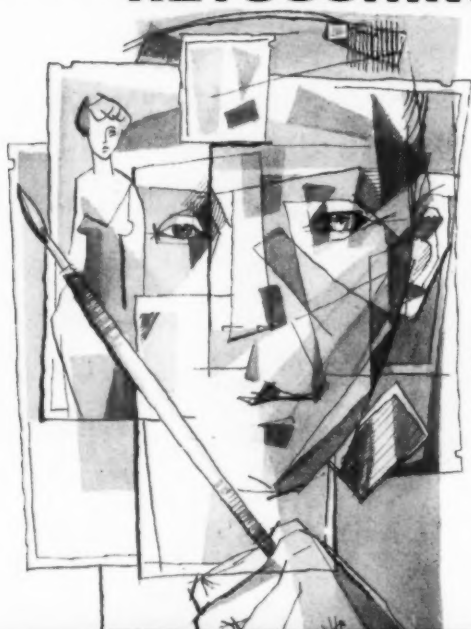


- ▶ 78 pure, brilliant shades
- ▶ Uniformly priced



▶ Ask for free colour chart

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BY PROFESSIONALS
AND AMATEURS
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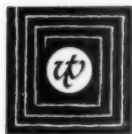
*to complement
your creative art . . .*

phototypography

*unexcelled in clarity and
flexibility of make-up*

Phototypography provides the final, finished touch to your creative art. Our complete facilities comprise one of the largest phototypography and film departments in the nation. A copy of Photofaces,

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60 East 42nd Street, New York 17



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EKTACHROME
TRANSPARENCIES

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1 1/2 STOPS
with whiter whites... and
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Dye transfer prints... Duplicate transparencies... Anscochrome... Art work copied... slides.

JACK WARD
COLOR SERVICE, Inc.

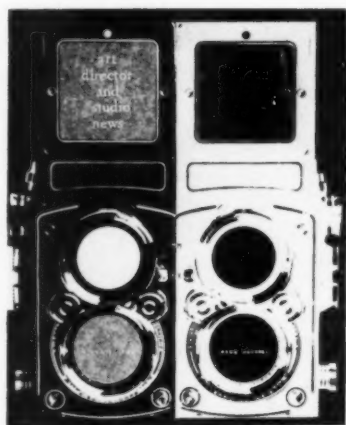
202 East 44th Street, New York 17, N. Y.
Tel. MU 7-1396



Midtown
pick-up...
delivery

letters

(Continued from page 12)



art director & studio news



AD covers at Cooper Union

I teach a fourth year evening course in design at the Cooper Union and, as a recent project, I gave the class an assignment involving the creation of a cover for Art Direction, (or Art Director and Studio News as it was then called).

The problem met with very enthusiastic response and I should like you to look over the results. Most of the students are working in the field in the daytime.

I try to keep conditions in the class very close to actual working conditions and it seems that practical problems, like the one I am submitting, seem to produce the most valuable results.

Henry Wolf,
Art Director
Esquire Magazine

HERE'S WHERE AN ART DIRECTOR CAN ALWAYS GET A BETTER JOB

Are you weary of explaining to some account executive **why** art or photography is late, or **why** it didn't come out right? Then you need **a better job**—and Tosca Studios can always give it to you.

Loaded with talent (as every successful studio must be), Tosca makes a fetish of quick, intelligent and accurate interpretation of your wishes; of 'round-the-clock reliability and of **absolute promptness**.

Every job you give us—from the most humble mounting job to a magnificent illustration or color photograph—gets the red carpet treatment here. We don't believe that **anything** is "unimportant".

And that (as they say in the ads) is why more and more Art Directors are telling each other:

**"Call Tosca
for fine, fast service!"**



Art & Photography

41 East 42nd St.

Murray Hill 7-2172

R.I.T. art school:

professional program, professional product

The steady rise of the AD's status to recognition as a professional is being aided by the art schools—both in their attitude and their program. Schools are beginning to recognize commercial art as a profession in itself and that the student must have professional preparation for this specialty.

Rochester Institute of Technology, for example, has established a professional environment for teaching the next generation of designers and art directors. Their program is based on the kinds of art services the profession needs and instruction methods try to duplicate working situations encountered after graduation.

All students take the two-year foundation program in art fundamentals. All students take courses in photography, painting, sculpture, drawing, lettering, layout and design. Through electives the student gains his first experience in his field of specialization—advertising design, illustration, industrial or interior design. Courses in general education add breadth and vitality to the program and supplement the comprehensive instruction given in the art areas.

Functioning within the network of a



technical institute, the department of Art and Design has a tie-in with the Departments of Photography and Printing and with the Graphic Arts Research Laboratories. Instructors are all practicing professionals.

Students receive the Associate of Applied Science degree after three years of study; after a fourth year of advanced study and general education, the Bachelor of Science degree is given.

Some of the teaching methods used are around-the-table discussions in small groups, which enable the instructor to use an individualized approach. Design is taught basically in a laboratory approach—producing the complete commercial job, which may or may not be used. In this way the student learns his tools and materials and how to use them as he will be required in the professional world. Another student project is a gratis re-vamping of the whole advertising program of a local firm. Another is a group project of designing covers for representative trade publications, several of which have been used.

Shown here are some of the student's experimental designs that have been put to commercial use. •



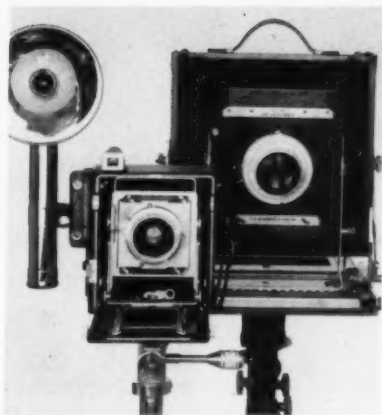
Experimental newspaper ad for local department store, by 3rd year student



Experimental car card design by 3rd year student for "Bravo" macaroni & spaghetti by request of Rochester Transit



Department monogram by 4th year student



NOW! EXPOSE ANSCOCHROME TRANSPARENCIES

at speeds up to

ASA 96

WITHOUT COLOR SHIFT!

Yes... even ASA 250 with special filters

For the first time... new color processing technique makes possible exposures in color with Speed Graphic, Linhof and view cameras heretofore possible only with miniature cameras.

Dye transfer prints... Duplicate Transparencies... Ektachrome... Art work copied... slides.

JACK WARD COLOR SERVICE, Inc.

202 East 44th Street, New York 17, N.Y.

Tel. MU 7-1396



Midtown pick-up... delivery



Announcing...Director's Art Institute, the time-saving, money-saving service which you requested...for buyers and sellers of art and photography!

IT WAS IN THE CARDS! It's surprising, actually, that Director's Art Institute hasn't happened before. Judging from the responses to our recent "Opinions Please!" page in this magazine and from suggestions made by leading art buyers and sellers, there's been a real need for a "marketplace" such as DAI for some time. And now it's here.

Director's Art Institute is a new membership service providing a mutually-helpful meeting place for the three principal groups involved in commercial art—artists and photographers, art directors and buyers, and representatives or studio owners. Here, in brief, is what DAI offers:

DAI CARDS: DAI maintains a cross-indexed file of more than 30,000 "key-sort" cards (shown above), containing complete current information—and sample proofs—on virtually every commercial artist and photographer in the nation. This file enables artists to exhibit their work, representatives to show the work of their stable and to locate new artists, and art directors to view samples and locate artists and photographers custom-tailored for the job at hand.

RESEARCH: DAI will conduct a continuing series of research projects among—and for the benefit of—the buyers as well as the sellers of art and photography. These projects will gather and disseminate information on such important subjects as job opportunities, prices, income sources, types of work in current demand, methods of successful selling and proven methods of buying art. Reports will be made available to members periodically.

PUBLICATIONS: In collaboration with PRINT magazine, all DAI members will receive a yearly subscription as part of their membership... including a DAI supplement edited specially for DAI members. This will contain profiles (à la New Yorker) of artists and art directors, of members' work, and other features.

EMPLOYMENT SERVICE: DAI maintains an employment service which—without charge—will help employers to locate qualified personnel and employees locate jobs.

INFORMATION CENTER: DAI maintains an information center open to all members for data on price, delivery, customs and other commercial art ques-

tions. All queries put to this information center—and all answers—are treated confidentially.

CONFERENCES: DAI will sponsor a yearly conference—or series of conferences—which will dig into topics of current importance to buyers and sellers of art. For example: television's demands, the future of the illustrator, how to market your work, and the like. Reports of these conferences will be made available to members.

DISCOUNTS: DAI has arranged with a representative list of firms to offer cash discounts to DAI members on supplies, stats, type, copy photography and other constantly-needed services. These discounts alone should more than cover the cost of DAI membership.

IT'S IN THE CARDS... that membership in DAI will be not only useful but dollars-and-cents profitable to you and to your associates. If you'd like more detailed information, just call or write...

DIRECTOR'S ART INSTITUTE
7 West 44th Street, New York City
MURRAY HILL 7-3157



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to service the advertising profession by the production of film for Television and Industry with special attention to food and product illustration.

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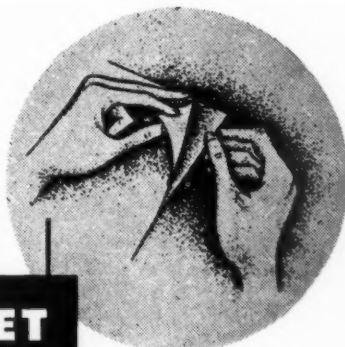
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Stays flat—won't curl
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Available in Rolls
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Sheets 9" x 12"
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**How to help
a young artist get ahead**



Albert Dorne

**The next time a "young hopeful"
asks your advice about
a job or a raise...
tell him to mail this coupon.**

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell
Jan Whitcomb
Steven Dohanos
Harold Von Schmidt
Peter Helck
Fred Ludekens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

FAMOUS ARTISTS SCHOOLS
Studio 41-D Westport, Conn.

Send me, without obligation, information about
the courses you offer.

Mr. _____ Age _____
Mrs. _____
Miss _____ (PLEASE PRINT)
Address _____
City _____ Zone _____ State _____



Creative layout for sales
 Careful planning for production
 Creative Art Direction for design
 Careful supervision for accuracy



*CORRY PHOTOGRAPHER 270 PARK AVENUE, NEW YORK 17, N.Y. PLAZA 3-4424

CLIP ME OUT AND FILE ME AWAY
(Offering an excellent, dependable service with intelligent interpretation of your problems)

COMPLETE ART SERVICE

- RETOUCHING • Black and White • Flexichromes
- LAYOUT
- MECHANICALS
- ILLUSTRATORS
- SPOTS
- LETTERING

**SPECIALISTS IN
 MOTION PICTURE
 ART SERVICE**

VINCE SCHIAVONE STUDIO

145 East 45th Street, New York City • PLAZA 5-9821

tax talk

MAXWELL LIVSHIN, C.P.A.

DEFINITIONS: Employee Federal Insurance Contributions Act

Advice was requested relative to the status of a self-employed printer who was engaged for an indefinite period to perform printing services exclusively for a company on a full-time basis.

In this case the printer had an established printing business which he operated from his home under a trade name. He maintained a small printing press in the basement of his home and he advertised his business in the local paper and telephone directory. Generally, he is self-employed with respect to such operations. As a result of his advertising, a wholesale drug company entered into an oral contract with him to print labels, catalogs and other materials for them, guaranteeing him a minimum monthly income during the existence of the contract. The company had a printing press on its premises and, together with certain equipment and materials, made it available to him for work under the contract. The parties agreed that the company had first call on the printer's services and could require that he perform his services on the company premises at any time. He was not permitted to hire any assistants with respect to the work performed for the company. For the duration of the contract he agreed to work exclusively for the company during regular business hours. The facts showed that he worked a regular forty-hour, five-day week for the company and any work undertaken for others was performed at other than those hours.

The U.S. Treasury Department concluded, on the basis of the above facts, that the company had retained the right to exercise the direction and control over the printer necessary to constitute an employer-employee relationship. Accordingly, it held that such individual was an employee of the drug company for Federal employment tax purposes with respect to the services performed for the company. Thus, in computing the amount of self-employment income derived from his own printing business during the taxable year, the printer should take into consideration the amount of self-employment income derived from his own printing business during the taxable year, the printer should take into consideration the amount of "wages" received by him from the drug company during such year. (Rev. Rul. 55-658)

FREE! Craftint offers you

the most complete
Shading Medium Catalog
in the world!



CUT production costs!

MEET deadlines efficiently!

ADD sales impact to layouts
and finished art!

Craftint

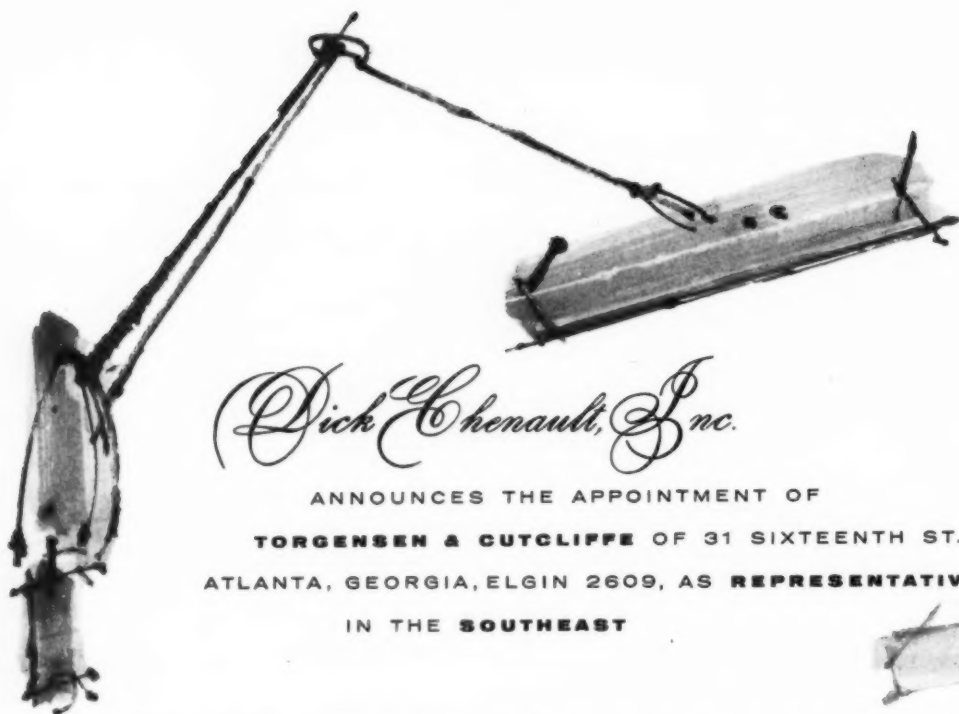
THE CRAFTINT MANUFACTURING CO.
NEW YORK CLEVELAND CHICAGO

1. CRAFT-TONE SHADING SHEETS... the no glare, self-adhering all-purpose, efficient, economical overlay shading medium... 294 patterns!
2. CRAFT-TYPE... the versatile, improved paste-up type that speeds composition and really cuts typography costs! 279 Fonts, faces and sizes.
3. CRAFT-COLOR... 19 brilliant, nonfading Translucent colors on self-adhering clear plastic sheets!
4. SINGLETONE DRAWING PAPER... a chemically treated drawing paper with a single hidden tone for straight shading effects! 59 Patterns!
5. BLACK AND WHITE TOP SHEET SHADING FILMS... Transparent overlay film for shading effect in line copy! 59 black also white screens with removable dots and patterns! Ideal for newspaper and photo engraving shops.
6. MULTI-COLOR PROCESS... reduces 4 color printing costs. The only reliable, inexpensive method to make plates for color printing!
7. CRAFTINT DOUBLETONE DRAWING PAPER AND TRACING VELLUM... 17 original two screen patterns that you develop. Two separate "invisible" shading tones processed into the paper to get third dimensional effects.

CRAFTINT MANUFACTURING COMPANY
1615 COLLAMER AVE. CLEVELAND 10, OHIO

Yes, send me the world's most
complete Shading Medium Catalog...

Name _____
Company _____
Address _____
City _____ Zone _____ State _____



Dick Chenault, Inc.

ANNOUNCES THE APPOINTMENT OF
TORGENSEN & CUTCLIFFE OF 31 SIXTEENTH ST. N.W.
 ATLANTA, GEORGIA, ELGIN 2609, AS **REPRESENTATIVE**
 IN THE **SOUTHEAST**

CALL THEM FOR THE **FINEST IN ADVERTISING ART AND PROMOTIONAL MATERIAL**

CARTOONS



Adams, Frank	Holman, Bill	Price, Garrett
Addams, Charles	Hunt, Stan	Price, George
Baker, George	Irvin, Rea	Rea, Gardner
Barlow, Perry	Johnson, Crockett	Reynolds, Larry
Barlow, Tony	Keller, Reamer	Richter, Mischa
Boltinoff, Henry	Ketcham, Hank	Smith, (Claude)
Caplan, Irwin	Key, Ted	Smits, Ton
Cavalli, Dick	Kraus, Bob	Soglow, Otto
Darrow, Whitney	Martin, C. E. (CEM)	Steig, William
Day, Chon	Modell, Frank	Stein, Ralph
Decker, Richard	Mullin, Willard	Syverson, Henry
Dedini, Eldon	Nofziger, Ed	Taylor, Richard
Drucker, Boris	O'Brian, Bill	Thompson, Ben
Farris, Joe	Owen, Frank	Tobey, Barney
Goldberg, Rube	Paplow, Bob	Tobin, Don
Hershfield, Leo	Partch, Virgil	Wiseman, Bernie
Hoff, Syd		Wolff, George

Cartoons And Humor For Advertising

Kennedy Associates, Inc.

141 East 44th Street, New York 17, N. Y.
 MUrray Hill 7-1320



WINSOR & NEWTON

ARTISTS' COLORS

BRUSHES

& MATERIALS



902 Broadway, New York 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. • Head Office, MONTREAL
 Californian Distributors: THE SCHWABACHER-FREY COMPANY • SAN FRANCISCO



When your client asks for "good taste"—that hard-to-define, difficult-to-get quality of discernment and elegance—turn your thoughts to Bill Lauritzen. Available at...

John Henry **TOPP** Inc.
PLaza 9-4710 • 136 East 57 Street



Favorite Medium

Fine art work deserves the finest illustration board—firm, flat, extra white—in one word, Crescent!

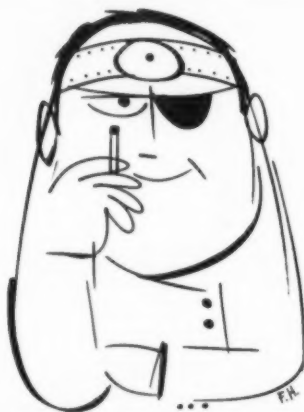
Crescent's superior quality content rag stock, rigid specifications, carefully controlled humidity conditions, and super-thorough washing and bleaching operations all add up to give you the exceptional drawing quality you demand, whatever your medium.

And Crescent uses two pressing techniques to give you the best possible finish for that medium: Hot press finish for the sleek, smooth surface that contributes to the finest pen and ink drawings! Cold press finish on textured felts for the perfect working surfaces for brush, charcoal, pastels!

Insist on Crescent illustration board and you'll insist on the best!



CHICAGO CARDBOARD COMPANY
1240 N. Homan Ave. • Chicago 51, Ill.



Nine out of ten doctors who wear eye patches smoke cigarettes. Ridiculous! Sure, statistical proof can easily become silly and meaningless.

KLEB studio prefers to ignore floating ratios and other mathematical impedimenta...and to simply state that they offer...good design, layout, finished art, and mechanicals.

2 West 47 Street • CI 6-2847

layout

MU 5-5958

185 madison ave., nyc

ken sacco



advertising photography

EASTERN STUDIOS

120 W. 50th St., New York, N. Y. PL 7-5090

J. J. Herman
Lettering
LE 2-6774

business briefs

"Rolling adjustment" is a phrase coming back into use by business analysts. That is a nice way of saying the boom is tapering off in some spots. National City Bank, for example, says the rise in the various parts of the economy is no longer uniform. Specifically, autos have cut back on production; housing, after an adjustment period, is showing signs of a pickup; moving ahead to take up the slack were such industries as chemicals, utilities, steel. Of 36 economic indicators watched for Business Week by Standard Oil Co. (N.J.) analyst Ashley Wright, a steadily increasing number are turning downward. Last June he found only 3 of 36 past their peaks. Now 11 are falling off and two more threaten to.

But '55 reports on ad agency activity show business breaking all records. Ad Age reports more (66) agencies in the "over \$10,000,000" bracket than ever before. These figures represent billings of business for clients and show 1955 was a bumper year. Printer's Ink estimates an annual national ad volume of \$9 billion, a 9.9% gain over 1954, and predicts further gains during 1956. Biggest gainer was TV.

Looking further ahead, to 1965, J. Walter Thompson Co.'s Vergil D. Reed sees an expanding market with disposable income (after taxes) up to \$7000 per family.

Major business problem today, says A.A. Togoson of Detroit's Bulldog Electric Products Co., is distribution. He attacked as fallacy the idea that the sales department can sell whatever the plant produces. He said the consumer is now king and the marketer should have all data concerning the 'marketability' of a product before the production cycle starts. He said a new product should not enter the design stage until the market requirements have been thoroughly investigated.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 43 E. 49th St., NYC 17.

* Appealing
 B Cheerful
 D Elegant
 F Graceful
 H Intriguing
 J Keen
 L Modern
 N Original
 P Quick
 R Spirited
 T Unusual
 V Warm
 X Youthful
 & Zesty!

1234567890

(b j v w x z " ' ? \$ %)

*30 point Murray Hill

This ALL-TYPE advertisement was
 designed by Emil J. Klumpp,
 designer of Murray Hill.

Types used:

Bodoni—Bodoni Italic
 Bodoni Bold Italic
 and Murray Hill

ATF TYPE NEWS IS GOOD NEWS FOR EVERYBODY

meet ATF's BRAND NEW informal script

"Murray Hill"

It's something for printers, typographers,
 designers and advertisers to cheer about!

Not just another script face — but a script face specifically designed for many different jobs. It is a free-flowing, easy-reading face with all the dash of smart handwriting, open and legible. It's perfect to introduce a touch of smartness into advertising and brochures, for stand-out words and chapter headings. And it meets a need for an easy-to-set, square-body script for greeting cards, social printing and job work. Because of its overall evenness of color, it can be printed by any process. Murray Hill is available from 14 to 72 pt.

why it pays to use and specify ATF hand-set types

- There's an ATF face in exactly the weight, color, size and style to fit your needs.
- Artistically correct, designed by leading type authorities.
- Easy to get perfect spacing, correct fit.
- Sharp clear proofs for reproduction by any means.
- Its low cost makes it economical to print from ATF type ... a whole font in any one size often costs less than a few words in hand lettering, and can be used over and over again. For instance, the full font of 18-point Murray Hill costs only \$10.60.

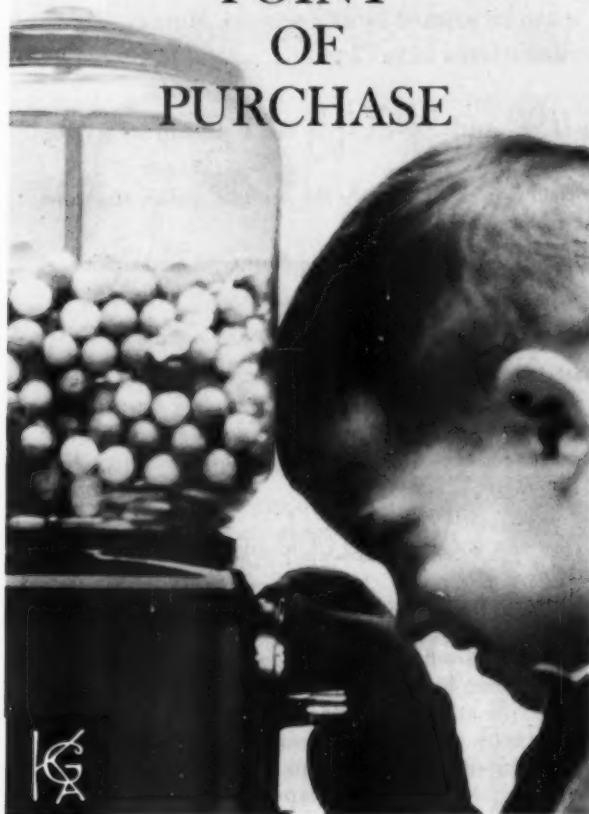
and you'll like the New Look of ATF service!

Our type distribution picture has been sharply re-aligned—to give you speedy, right-the-first-time service. New dealerships from coast-to-coast make handling ATF type a full-time business, not a sideline. Specify and use ATF types and see how easy it is to have distinctive typography at prices everyone can afford! Write us today for specimen brochure of Murray Hill and the name of your nearest ATF type dealer.

American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey

When we turn our practiced hand to P.O.P.
the display gets used,
gets seen, gets sales. KGA does the kind of
job, from first idea through
finished art that...

PUTS POINT IN POINT OF PURCHASE



Write or phone MU. 2-9155 for sample file portfolios
KURNIT-GELLER ASSOCIATES, INC. 505 Fifth Ave., N. Y.

More artists needed to share our
steadily mounting volume
of work. Topflight artists
like those we now represent:

Rudi Bass • Aurelius
Battaglia • Betty Maxey •
Dale Maxey • Gordon Mellor
• J. P. Miller • Dick Scarry •
Art Seiden

PHONE OR WRITE
FOR AN INTERVIEW TODAY!

GULLEN RAPP STUDIOS

20 W. 55th St., N. Y. C. Plaza 7-3920



x-acto® KNIVES

essential art tools...

Use X-acto replaceable-blade Knives wherever
a surgically sharp edge is required...for
Stencils • Friskets • Silk Screen • Retouching
Mat Cutting • Montage • Etching • Scratchboard

x-acto
Inc.

Send 25¢ for X-acto Catalog
48-97 Van Dam Street, L. I. C. 1, New York

#1 - 60¢

#2 - 75¢

#4 - 30¢

#5 - \$1.20

#3 - \$1.00

This Book is a Must for Everyone in Advertising



Send now for your copy of this informative, up-to-date **A.T.A. HANDBOOK**

This book will help you buy better advertising typography and consequently more readers for your advertising dollars.

Wisely advertising typographers reason that the more you get for your investment with them, the firmer their business is built.

They constantly see their customers using up costly time (which is money) by sending copy to them without adequate or thoroughly thought-out instructions.

So this book originally issued in 1947 is now in its second edition to bring to their patrons up-to-the-minute information about typographic practices, allied processes of engraving, electrotyping, printing processes and many other things which will help cut your production costs.

The members of our association know that an advertisement which, by virtue of its superior typography is read by 1,000,000 people, is a better buy than the same advertisement in the same space which is only read by 300,000 people. And these typographers feel better when they see you getting the 1,000,000 people to which you are entitled.

Our members are definitely not in the business of setting "pretty ads." While they are not blind to the commercial appeal of typographic beauty, their real objective is increased readership. Fortunately, for the more aesthetic among them, it happens almost invariably that clarity produces beauty and beauty produces clarity.

Send for Your Copy Now!

This book is neither a book on mechanical processes, nor a book on typographical "art," but is a combination of both. If it helps you to a better understanding of the mechanics in the graphic arts field, fine and dandy! If it helps you produce more artistic results, swell! If it serves as a text book for your advertising classes or schools, great! But its essential purpose is to help you to produce more dynamic advertisements, typographically speaking, with greater understanding, and for fewer dollars.

Send \$3.00 check or money order today for your copy to Mr. Glenn Compton, Secretary, Advertising Typographers of America, 461 Eighth Ave., New York City.

Advertising Typographers Association of America, Inc.

AKRON, O.
The Akron Typesetting Co.
ALBANY, N. Y.
Composition Corporation
ATLANTA, GA.
Higgins-McArthur Company
BALTIMORE, MD.
The Maran Printing Co.
BOSTON, MASS.
The Berkeley Press
Machine Composition Co.
H. G. McMennamin
BUFFALO, N. Y.
Axel Edw. Sahlin Typographic Service
CHICAGO, ILL.
J. M. Bundscho, Inc.
The Faithorn Corp.
Hayes-Lochner, Inc.
Runkle-Thompson-Kovats, Inc.
Frederic Ryder Company
CINCINNATI, O.
The J. W. Ford Company
CLEVELAND, O.
Bohme & Blinkmann, Inc.
Schlick-Barner-Hayden, Inc.
Skelly Typesetting Co., Inc.
COLUMBUS, O.
Yaeger Typesetting Co., Inc.
DALLAS, TEX.
Jagers-Chiles-Stovall, Inc.
DAYTON, O.
Dayton Typographic Service
DENVER, COLO.
The A. B. Hirschfeld Press
DETROIT, MICH.
Arnold-Powers, Inc.
The Thomas P. Henry Co.
Fred C. Mornau Co.
George Willens & Co.
INDIANAPOLIS, IND.
The Typographic Service Co., Inc.
KALAMAZOO, MICH.
Claire J. Mahoney
MILWAUKEE, WIS.
Arrow Press
MINNEAPOLIS, MINN.
Dursgraph, Inc.
NEW YORK, N. Y.
Ad Service Company
Advertising Agencies' Service Co., Inc.
Advertising Composition, Inc.
Artintype, Inc.
Associated Typographers, Inc.
Atlas Typographic Service, Inc.
Central Zone Press, Inc.
The Composing Room, Inc.
Composition Service, Inc.
Diamant Typographic Service, Inc.
A. T. Edwards Typography, Inc.
Empire State Craftsmen, Inc.
Graphic Arts Typographers, Inc.
Huxley House
Imperial Ad Service
King Typographic Service Corp.
Linocraft Typographers, Inc.
Master Typo Company
Chris F. Olson
Frederic Nelson Phillips, Inc.
Philmac Typographers, Inc.
Royal Typographers, Inc.
Frederick W. Schmidt, Inc.
Harry Silverstein, Inc.
Supreme Ad Service, Inc.
Tri-Arts Press, Inc.
Typographic Craftsmen, Inc.
The Typographic Service Co.
Vanderbilt-Jackson Typography, Inc.
Kurt H. Volk, Inc.
NEWARK, N. J.
Barton Press
William Patrick Co., Inc.
PHILADELPHIA, PA.
Walter T. Armstrong, Inc.
Alfred J. Jordan, Inc.
Progressive Composition Co.
Typographic Service, Inc.
PORTLAND, ORE.
Paul O. Giesey Typographer
ST. LOUIS, MO.
Warwick Typographers, Inc.
SEATTLE, WASH.
The Deers Press
Frank McCaffrey's
SYRACUSE, N. Y.
Syracuse Typesetting Co., Inc.
TORONTO, CANADA
Cooper & Betty Limited



Advertising Typographers Association of America, Inc.

Executive Offices: 461 EIGHTH AVENUE, NEW YORK CITY 1 • GLENN C. COMPTON, Executive Secretary



PITT STUDIOS advertising art

In Cleveland CH 1-5037
In Pittsburgh MA 1-7600



idea statements via art treatment

*the freshness,
the individuality
of Los Angeles ad art is an
outgrowth of young talent and need for product individuality*

by David Rose

There is a shift of emphasis from craftsmanship display to idea statement by any of many art treatments available, says author David Rose. In this explanation of the blooming Western style in ad art, Mr. Rose also points to:

- professional flowering of the GI generation
- heavy competition between companies with small or medium budgets
- recognized need for product and ad personality
- young designers and their interest in contemporary design and interpretive camera work
- stimulus from clash between older art buyers and younger artists

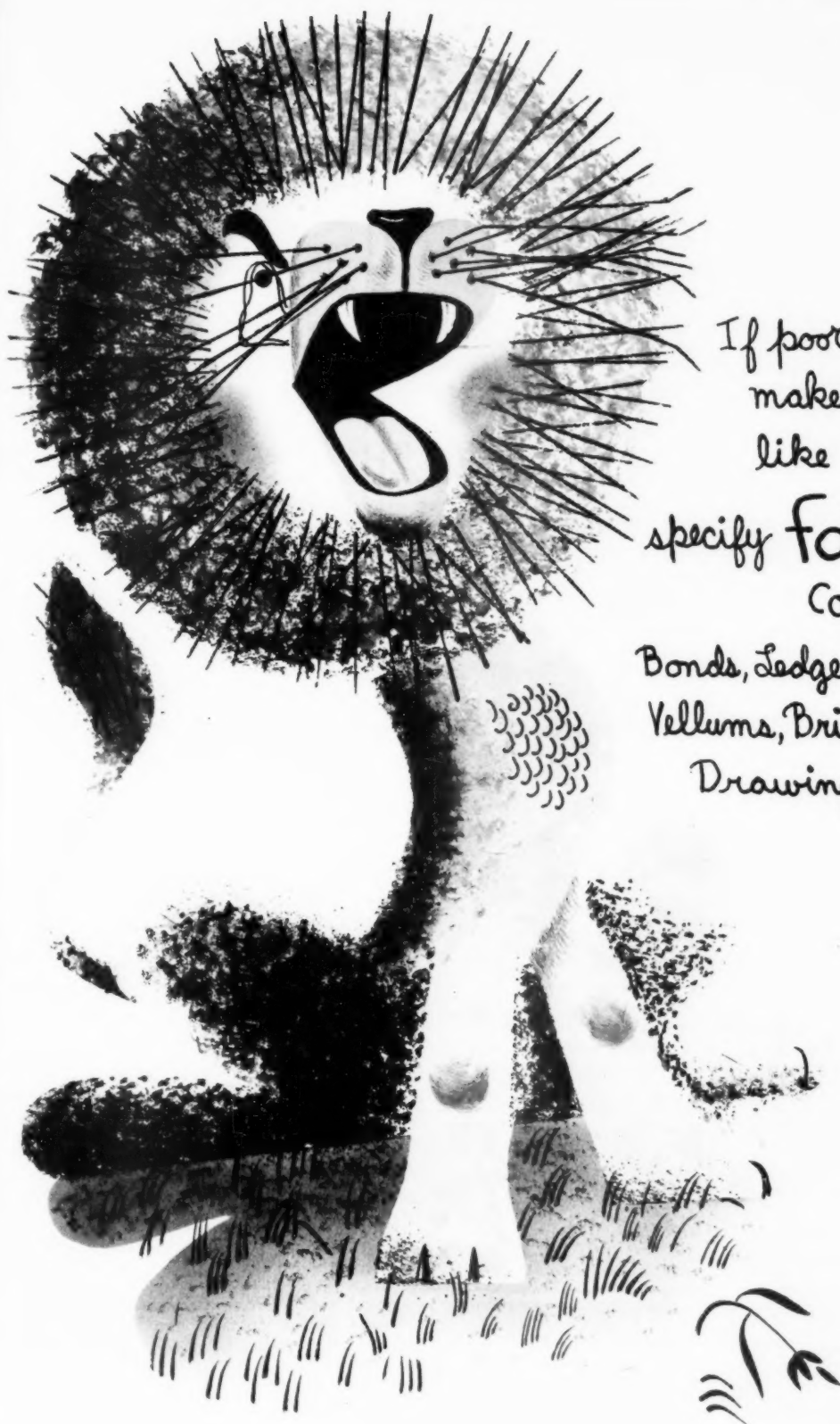
Way out west in Los Angeles, sun and smog, mixed with lively youthful enterprise, are developing their own peculiar breed of advertising artist. A far cry from his spiritual forbearer—the itinerant saloon signpainter of El Pueblo de Nuestra Senora La Reina de Los Angeles—he is largely the product of an amazing decade of lopsided growth of a big sprawling city. Thousands have followed Horace Greeley's "go west" advice to

swell the bursting population, and are still coming. Their needs expand housing outward into the far suburban reaches to create the fabulous distances of the Los Angeles County frontiers. The once empty lots where movie badmen chased stage coaches have taken on the new look of the neat housing tracts, bright and spacious supermarkets, and gaudy outdoor theatres, crisscrossed by the roaring, raucous traffic of wide freeways. The car (one to every two Angelenos) is no luxury here, but an essential part of a new lively way of life.

The Los Angeles advertising artist has watched business and advertising grow also to large proportions, but not quite to the hopeful expectations apace with population and housing. Although eastern firms still continue to establish themselves here, the big "million dollar" accounts that traditionally can afford the larger budgets for price scope, variety, research and experimentation are still too few in number. Los Angeles advertising, occupying itself in the main with the medium and small account, by necessity has sharpened the self-sufficiency and all-around talents of its art practitioners.

Where do the Los Angeles artists come from? Some are already established top

(continued on page 30)



If poor reproduction
makes you roar
like a lion...

specify **FOX RIVER**
Cotton Papers.

Bonds, Ledgers, Onion Skins,
Vellums, Bristols, Thin Cards,
Drawing Papers.

WECO Studio

FLEXICHROME



QUALITY

COMES WITH EXPERIENCE & PROGRESS

WECO STUDIO • 14 EAST 39th ST. • MU 5-1864

I'm sportin' a Horton



ROY HORTON STUDIOS
PACKAGE DESIGN
145 EAST 52 ST, N.Y. 22, N.Y. • PLAZA 3-4914



- illustration
- still life
- lettering
- retouching
- comprehensives
- layouts
- mechanicals
- flexichrome

GUY TAMBURRO STUDIOS

2 West 46th Street New York 36, N. Y.

JUdson 2-4363-4-5



irving berlin
INC.
ARTISTS' & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N. Y.
CIRCLE 6-6350

Idea statements

(continued from page 28)

names, from other parts, smitten with sun and informal western living and relying for their big jobs on national sources. The others are homegrown and developed, and in talent hold their own very well with the other advertising centers.

The most unique development of recent years, invigorating and enriching the Los Angeles advertising picture has been the professional flowering of the "G I" generation trained in the fine local art schools and now long enough in the local field to make their influence felt.

The Los Angeles Art Director sits in on meetings, makes layouts and operates directly on a close working personal basis with freelance artists and studios. As the key art organizer he is layout man, type director and art buyer all in one, and many times a good finish artist in his own right. He handles several accounts, ranging in variety over food, fashion and industrial. The era of the domination of copy over art which made the life of many an early California art director a frustrating experience, is becoming one of more recognition and joint effort. Some few Art Directors have added V.P. to their title with a greater voice in the upper planning councils. One bright young Art Director in his early thirties is one of the two owner-partners of an up and coming agency.

An even more unique product of local conditions is the free lance art director-designer. Take a typical example: Designer "X" handles several small manufacturers directly; makes the layout in his studio, drives a mere twenty miles around the corner to his client's plant, rushes seventeen miles in another direction to work with a photographer, and then winds up the wee hours working out the assembly of the overall ad.

Small industry, most of it born during the war years, finds contemporary design not a choice of taste, but a "must" for the different and individual stamp amid intense competition.

In Los Angeles especially, all the usual neglected "non-commissionable" art uses; direct mail and point-of-sale displays, have channelled the young designers' energies into producing on a high degree of design concept and development.

Exhibition juries poring over these overflowing categories for the final selections in the annual advertising art

(continued on page 103)

The heart of the matter ... PHOTOGRAPHY



New color print papers low enough in cost for layout use



Two new ways to color

Color in place for layouts—color for demonstration kits, sales kits—color for a variety of purposes. Your photographer can now give you all these, on a less-than-Dye-Transfer budget, with two new papers—Kodak Color Print Papers, Type C and Type R.

Both are low-cost papers for multiple prints—excellent for showing *color in place* when you're presenting campaigns to clients.

Way one

For prints from *existing* Ektachrome or Kodachrome transparencies, Kodak Color Print Material, Type R, is your treasurer's friend.

Way two

But when you're starting fresh, planning a brand-new color photograph, ask your photographer about making the duplicate prints you need from Ektacolor or

Kodacolor negatives with Type C Kodak Color Print Material. Type C is the positive part of this negative-positive color process.

Both ways amazingly good

Photographers have already achieved remarkable results with these two new color materials. They provide excellent color rendition. You'll be amazed at their quality, particularly in view of their moderate cost. Frankly, though, we don't suggest them as substitutes for the fine craftsmanship of good Dye Transfer prints.

For color prints you would never before have believed possible at so modest a cost, ask your photographer about Kodak Type C and Type R.

Photography is advertising's biggest bargain

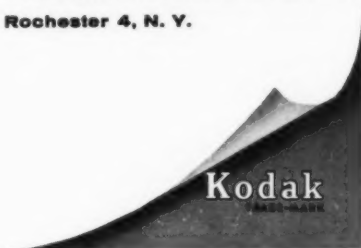
It sells your ad. Naturally, the cost of photographic illustration varies with the

subject and other conditions, but 1% to 3% is about the average proportion for consumer advertisements. Yet the main illustration is often the most vital part of the ad. The percentages shown below speak for themselves.

Cost Elements	CONSUMER	
Photography	Typical color job may be (double or triple, it's still a minor %)	\$600 or 1.6%
Engravings	Four-color average probably	\$1,500 or 4%
Space	Cost of space in LIFE	\$35,000 or 94.4%
TRADE PAPER		
Photography	Simple b & w photograph probably	\$100 or 7%
Engravings	Two-color costs less, may run	\$250 or 19%
Space	Limited-audience industrial magazine	\$1,000 or 74%

Photography by itself is a major motivating force in advertising. But when you add color you multiply the leverage. Color photography stops the eye, sets the mood, starts the sale. Color photography is the ultimate attainment of advertising's biggest bargain.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.



Navajo Text and Cover



A fine text paper in clear, natural white with matching cover, for booklets, brochures, and annual reports. . . . A velvet-smooth, receptive surface assures peak press performance and a distinguished printed result. . . . Also, there are twelve distinctive Navajo Cover colors.

Mohawk Paper Mills



SPRINGTIME IN SALEM. AN ETCHING BY SAMUEL CHAMBERLAIN

Progr
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Program Planning Proceeds For Visual Conference

Topics to be discussed at the Visual Communications Conference June 7 and 8 will be, in the overall, the study of visual communication and the effect of fine art on advertising design, announces Garrett P. Orr, program committee chairman. Under this broad heading plans are being made to include a wide range of discussion topics. Nine subjects have already been chosen. They are:

Does Art Affect the Quality of Artwork, concerning the relation of art appropriation to the results, with emphasis placed on working with minimum budgets. Nature of the Creative Processes, exploring how the art-client-agency group's ideas develop in advertising and editorial offices. How Major Art Directors Capture Reader Interest. What Will Make People See Ads in 1957? Does Good Taste Sell the Mass Market?

What is the Client's Role and Responsibility in Visual Communication? Visual Communications in International Relations. This will go into government work, such as posters, publications dealing with international relations. Importance of Eye Appeal. Is Research An Exact Science?

Speakers are now being lined up for the two-day conference at the Waldorf, which will include eight to 10 sessions a day. Special luncheon speakers will be engaged for each day. They will be chosen from among top leaders in the communications industry.

William McK. Spierer, overall chairman of the conference, announces that

reservations will be limited to 300. Fee, \$45, which includes two conference luncheons, should be made out to AD club of New York and mailed to him at AD club, 115 E. 40 St., New York 16. Since the number of possible conferees is limited, it is strongly urged that reservations be mailed in early.

This, the 35th year, marks the first time that the Annual National Exhibition of Advertising and Editorial Art and Design is being held in conjunction with a visual conference. The exhibition, to be at the Waldorf June 4 to 8, Visual Communications Week, is the oldest comprehensive annually-recurrent national exhibition which offers professional recognition for the best in art and design in a wide range of media, pointed out William H. Buckley, exhibition chairman.

The Awards luncheon will be in the Grand Ballroom of the Waldorf-Astoria, June 6. All entries exhibited will be reproduced in the 35th Art Directors Annual of Advertising and Editorial Art and Design to be published this fall.

The annual NSAD business meeting and dinner will be held Thursday evening, June 7. The closing dinner is planned for Friday, June 8.

A wives committee has been formed to plan activities for wives who will accompany their husbands to the conference. Shopping tours will be arranged, tickets will be made available for leading Broadway shows, and a luncheon will be held. Mrs. Frank Baker, wife of the New York club president, is chairman. Her co-chairman is Miss Janet Brewster, assistant secretary of the New York club.

SAAD to exhibit in May

San Francisco Society of Artists and Art Directors announces its eighth annual exhibition of advertising and editorial art, May 8-24, with a special color mailing using a checkerboard motif, designed by Cal Anderson. This year special attention will be focused on the experimental section. Functioning as a separate show, the experimental work will be displayed in a special area with the general exhibit.

Don Short, experimental show chairman, announces that pieces on display will feature creative experiments carried out without restraint, with potential use to be judged as important as excitement.

The two main categories in the main show are Design of Complete Unit and Advertising Art, announces Morrison Fetzner, exhibition committee chairman. Awards will be presented at the Awards dinner to be held May 4.

NY experiments in awareness

A new project by the New York AD club featured a seminar in awareness for 55 students selected from 11 accredited art schools. Chairman Mathew H. Basile, of the club's education and scholarship committee, reports the six-week course held in the reception lobby of the Time-Life building, gave the students programs in psychology, semantics, jazz, interpretive dancing, space travel, and experiments in sound and graphics. Purpose of the course was to help students get an integrated view of the world around them. Leading authorities in each field were in charge of each program.



... as others see us If we could see ourselves as others see us, maybe we'd laugh. Maybe we wouldn't. At any rate, designer Bill Tara sees others through his amused eyes and has fun cartooning them in the Los Angeles AD club news. A few are shown here.



chapter clips

Atlanta: Mrs. Maggie Wesley addressed a recent ADC meeting which featured a display of her work.

Baltimore: Raymond Ballinger, speaker at a recent meeting, showed slides in establishing the beauty and classic form of the Roman alphabet. Part of his subject was Caslon, predecessor of Times Roman which AD Newsletter editor Bill Hunter reports is enjoying a run locally. . . . Fine arts and the advertising artist was the subject of Morris Berd, director of painting and drawing at the Philadelphia Museum school at another club meeting. . . . New York painter Boris Margo, discussed his work at a recent meeting.

Los Angeles: John M. Reinhart, chief stylist of the \$10,000 Lincoln Continental, delivered a critique on American automotive styling at a recent meeting. . . . Allen Lazarof, responsible for the Show literature, was married to Beverly Stein, AD of Prudential Premium Co. . . . ADLA Queens are Carol and Susan Volkmann, Look magazine cover girls.

. . . Ned Jacoby and Reed Springer were honored for work done for the club. . . . George Ogan received a set of pictures by Bill Tara. . . .

Montreal: The 50th general meeting was addressed by Professor John Bland of McGill university's department of architecture. His subject was "How the Art Directors Club Can Be of Some Assistance to the Young Artist."

New York: New members include George Holtaine, Edwin B. Kolsby, Bernard Stone and Henry Wolf.

San Francisco: Anton Bruehl, dean of color photographers, spent his one evening in SF before going overseas on a Pacific assignment, with AD members at a recent meeting.

Washington: The 7th Annual Commercial Art and Photography show at the Corcoran included almost 100 more entries than last year, 279 pieces were selected for hanging. . . . New members are regulars Dick Richards, AD at Richards Art Studio; Ray Anthony Sullivan, Editor and AD, National Auto Dealers Association Magazine; T. K. Martin, AD at

Review and Herald Publishing Co.; John R. Mansfield, AD at S. Kann Sons; Beverly G. Fonda, AD at Applied Physics Laboratory, Johns Hopkins university; and Beverly Hoge, Advertising Manager and AD at Hahn's Shoe Stores. New associates are George E. Muth, president and treasurer of George F. Muth Co.; Neil McKnight, Asst. AD, Darby Printing Co. . . . The new roster, produced by Chuck Behrens, Asst. AD of Capital Airlines, lists 130 members.

Shell driving quizzes get nationwide attention

The Shell Oil driving quizzes running in newspapers have attracted nationwide response, according to Jim Guarch, AD at Kenyon and Eckhardt, agency for Shell's institutional advertising. Copy chief Barrett Brody and writer Larry Mulherne plus Guarch were the team responsible for the campaign. A typical ad on driving attitudes is a picture quiz with photos of test problems and score boxes next to each problem. The reader can score for himself on each problem and compare his rating with that of experts. Authorities for the test were Dr. Herbert J. Stack, director, and Dr. Leon Brody, research director, Center for Safety Education, New York University. Bill Smith, advertising manager for Shell, gave the company okay.



Kaplan vp at Dan Miner John C. Morse, president of the Los Angeles advertising agency, Dan B. Miner Company, announces AD Fred Kaplan has been named vice president. Arthur E. Trask has been elected a member of the board of directors. Kaplan, with the Miner organization since 1948, is a member of the NSAD and a past first vice president of the Los Angeles AD club.

Introductory offer... 2 for the price of 1... \$1.25

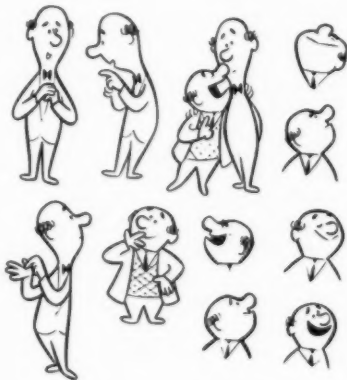
NEW STAY-ALL-DAY SHEER VELVET LIPSTICK



For beauty the modern way... Dorothy Gray

Price in product color With the price and product color of equal importance in selling Dorothy Gray Sheer Velvet lipstick, this art superimposes price in a lipstick color over the whole design. The Dorothy Gray campaign was planned as a clean, contemporary approach before the price promotion began. Problem was to reflect the same Dorothy Gray ad appeal but add full-strength price appeal.

AD Robert Wall; photographer Mark Shaw; letterer, Sam Marsh; copywriter, Mary Reilly; and model Ann Klem.



Bert and Harry, ambassadors for beer

Entertainment in a commercial keeps the audience looking and listening and gives them a friendly feeling for the product advertised: this is the mission of Bert and Harry, the Piel Bros. No lower-than-thou calories claims, just good fun with a definite sales pitch in friendly way.

Ed Graham, Y&R copywriter, dreamed up the idea and format; Jack Side-

botham, Y&R television AD, created the characters (whose voices are supplied by Ray Goulding and Bob Elliott). UPA did the art and filmed the commercials for what they term the largest campaign for one client they have scheduled for animated production.

After testing, the commercials were put on TV 58 times a week, 35 a week on radio in the New York area. They are also in 14 markets in a five-state area. Posters, three sheeters outside grocery stores, outdoor, newspapers, a Times Square illuminated sign are all part of the plans for this year. Dana Cairns, Y&R, is print AD.

Incidentally, the zany Bert and Harry have no "relation" to the real Piel Bros.

German photography magazine has new English edition

Grossbild Technik, the German Quarterly dealing with large-negative photography, is now available in an English edition. The magazine deals with the technical and esthetic aspects of advanced photography and with the use of the camera in science, industry, criminology, advertising, fashion and other specialized fields of advanced work.

The English edition will be distributed in this country by Kling Photo Corp., 235 Fourth Ave., New York. First issue appeared in December.

New indoor color film features sharpness

New Kodacolor Film developed by Eastman Kodak is said to have brilliance and clarity approaching results obtained through the use of such techniques as the dye transfer process. The new film should be printed on Type C paper. The film can be used indoors with clear flash or outdoors with natural light, without need for filters. This is the first time Kodak has offered such a film.

Daylight exposure index is 32. It is available in 127 size.

Color processing conference in Rochester May 25-26

The first national Color Processing conference will be conducted in Rochester, N. Y. May 25 and 26 under the sponsorship of the technical division of the Photographic Society of America. Latest information on color films and paper and related equipment will be the theme of the three-session meeting. A color processing clinic will be held with audience participation. Registrations, \$17.50 for three days, may be mailed to Gardner Mason, Paper Service Division, Kodak Park, Rochester 4, N. Y.



Bazaar photographic design Herbert Matter,

who designs and photographs all Knoll furniture ads, has captured an unusual graphic illustration of a specific characteristic of the product — a chair with changeable (juggleable) backs. Model is Philip Lawrence, who posed for the Knoll chimney sweep ad last year. Zlowe Company is the agency.



Design with paper Booklet describing growth and research program at Schering Corporation features a white textured stock throughout, with ample margins. Cover lettering by Spencer Perlstein and art by William Kautz of Charles E. Cooper. Booklet designed by Schering AD, Shelden Reed. Lettering is in black, art and band at right edge in soft brown.

our iron's
in the fire...

brands for the calves of

Westchester

Calvin Klein
Polo
KAYE
C
Faded
Alba
Van Rleet
Jas
Schelle

Gimbel's
WESTCHESTER

shopping hours at Gimbel's Westchester
OPEN 12 to 9
Monday Thursday Friday
OPEN 10 to 6
Tuesday Wednesday Saturday

the complete department store that has everything but everything

FOR CASH OR YOUR CREDIT. HUSBAND BUT HUSBAND. HUSBANDS. GIMBEL'S

Gimbel's Westchester

Retail ads blend humor and famous brands

name items.

When the National Retail Dry Goods Association met early this year, it voted Gimbel's a Gold Award for the campaign. Campaign creators were publicity director Louis Tannenbaum, AD Dolph Sherwin, and copy chief Judy Young Ocko.

NRDGA's Gold Award is for advertising that "must not only be technically superlative and in every way professional, it should also set advertising standards that inspire other and lesser stores to do a better job."

When Gimbel's opened its Westchester branch store last Fall its newspaper ads featured a blend of humor and its long line of famous brand

you're gonna be nuts

about SKÄGGERAC

Headline photo story

In this opening trade ad for Skaggerac, a new division of the Rough Wear Clothing Company, the headline itself is dramatized and the double-page spread tied in storywise, with the product itself keyed down. The very different treatment itself aims at attention over competition. AD David H. Charney, photography by Stan Rockfield for Ehrlich, Neuwirth & Sobor.

Business Week redesigning

Business Week magazine is in the process of redesigning, with replanning of the news section and contents page already a fact and other major changes underway, announces Dick Wolters, illustrations editor. The first major change, re-vamping of the news section, switched type from 9/11 Electra to 10/11, changed the 13½ pica 3-column pages to 20½ pica 2-column pages and used a 24-pica single column page instead of the old 2-column page.

Each news story now has separate identity—achieved by heads and space with titles for each news department page. Before, a single headline for the lead story covered all the varied news items. Titles now are 2-word heads with the word "in" preceding the department. Since the 200-page book, in the old format, offered little reader relief, the new design was made to ensure better visual appeal, easier reading.

Business Week's peculiar editorial art problems include more and different types of advertising than any other book and the need to sell stories on the contents page. This page posed the problem of tight type for describing several articles and many departments. The new page eliminated the old Ben Day slugs for each department, rearranged the headings to employ more space for visual effect and easy reading. Contents page type was changed from Electra to Spartan. The old 3-column style was changed to a 30-pica measure for article titles and descriptions with the departments listed to the left.

This page was replanned after a thorough survey of the weekly's readers. Editors found that readers were of two types, those who look for special departments and those who must be sold on articles. Special features are listed in black caps over the department contents.

More color, including 4-color, is now used in the book and covers.

Stroboflash features 4-way power selector

A portable unit which can be used for a wide number of photographic assignments, the new Graflex Stroboflash IV electronic flash has been introduced by the Strobe Research division of Graflex. A control switch provides 50, 100, 150, or 200 watt-seconds output. This variety of light output makes the new flash highly effective for black and white and color. Flash duration at full power is about 1/400 second. At 3/4 power, 1/600 second; 1/800 second at 1/2 power; and 1/1200 second at 1/4 power.



CONSUMERS say the aluminum cans kept around them suggest that a very toxic metal, producer of cancer, is lurking in the food. Consumers on August 15-16 were producers of primary aluminum.

Although the first signs have been traced to toxicology's new class of chemicals, fully aluminum, New York's drug will list an annual cost of \$1,000,000.

ALUMINUM & CONTOURMENT Aluminum appears to be aluminum with the German, French and Japanese that brought it leadership in Europe.

Aluminum, aluminum, and aluminum.

duction reports around the world for advanced manufacturing technology. As a result, the great new plant near Hong Kong, Hainan Island is becoming an industrial extension of the Hong Kong of a new rate of growth and development.

The American Brass Company is a leading brass, nickel, silver, and steel stockpiler for industry. A big stockpile will be able to offer manufacturers:

- In aluminum: Anacosta follows the traditions of quality and service established in copper and its alloys for nearly 60 years. Whatever your problem, in aluminum, too, the firm from Anacosta can help you. See him soon. The Anacosta Company, 23 Broadway, New York 4, N.Y.

ANACOSTA

Free cookware for ad pix

Erik Simonsen opens agency

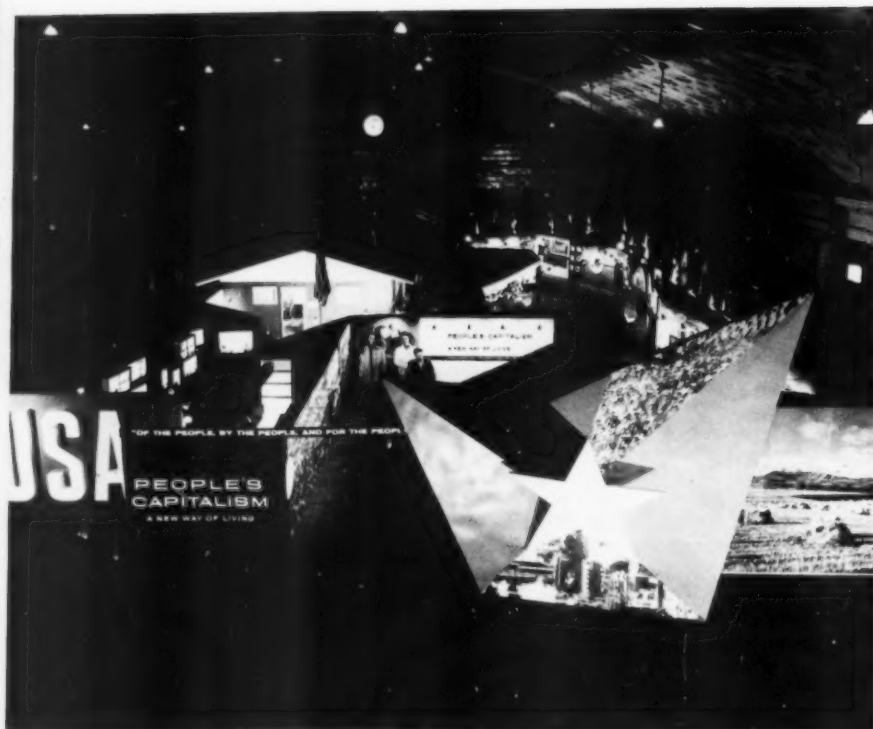
OUGH
WHEN THE
HARRYING GETS
ROUGH



EQUITABLE
FARMERS GROUP COMPANY, INC.

ARMERMAN INSURANCE CO. OF NEW YORK
LONG ISLAND CITY, N. Y.

Ar: Direction / April 1956



Peoples Capitalism exhibit to tour Far East

A 7,000-square-foot exhibit tracing the growth of American capitalism, a major project of the US Information agency, was produced by Art Designers Studios of Washington for Advertising Council. This newest big effort to sell America's way of life abroad was on display in Washington before being sent to Japan, India and other Far Eastern countries.

The story was developed by Theodore Repplier, president of the Advertising Council. Features of the exhibit include a full scale house of 1776, 15 20-foot panels telling the story of America through artwork, charts, photo blowups, and other devices. Manufactured products were included. A nailmaking machine turning out 15,000 nails per hour is among the exhibits. The nails are packaged and distributed to the audience.

The project was directed by Edward F. Crofut, chief of the exhibit section of the USIA, and Willeroy Wells of Art Designers Studios.

Clarence K. Kerby

Former Detroit creative director of Bat-ten, Barton, Durstine & Osborn Clarence D. Kerby died at his home following a heart attack. With BBDO Detroit over 10 years, first as AD and later as creative director, Mr. Kerby was well known in advertising and commercial art circles throughout the country and was recognized as one of the leaders in automotive advertising.

Regarded as a layout expert, before coming to BBDO he had also been associated with Ross Roy, Detroit; Foote, Cone & Belding, Chicago; Henri, Hurst & McDonald, Chicago; Burleigh Withers Studio, Detroit.

Gommi to produce TV films

Albert Gommi has expanded, adding a new subsidiary, Gommi TV, under the direction of Ted R. Lazarus, to produce films for TV and industry. Concentration will be on food and allied products where close-up and high intensity illustration are needed. Gommi, long a specialist in food photography, has added Bernard Gray to the photographic staff.

Gray organized and has been managing the photography department of Family Circle magazine. He joins Joe Long, with Gommi since 1951. Address of the Gommi offices and studios remains at 305 E. 47. Two complete photographic kitchens, each with its own

separate working set-up plus an illustration studio, maximum dimensions 55 x 35 feet, will be used for both still and motion picture work.

Photo entries due April 20

Prints or transparencies showing the use of photography in scientific and technical applications may be entered in the 12th Exhibit of Technical Photography of the Technical Division, Photographic Society of America, before April 20. Accepted prints will be on display at the national Color Processing Conference of the Technical Division in Rochester, May 25 and 26. Entry blanks are available from Henry J. Fassbender, 36 Couchman Ave., Rochester 17, N. Y.

SI conducts classes for high school seniors

75 New York high school seniors are attending free classes offered by the Society of Illustrators at the Society residence, 128 E. 63 St. Object of the 22-session course is to bridge the gap between high school art training and the commercial art world. Professional critiques are held every fourth week.

Former studio owner now a Jersey realtor

Roy Germanotta, former owner of Roy Germanotta Inc., Art for Advertising, owned since 1952 by Michael and Hector Donderi, has switched from art and advertising to architect and developer. Evidence the new development he is sponsoring called Holly Lake Harbor near Tuckerton in South Jersey.



Little product, large space

Major attention-getting device is the bare-essentials technique employed by George Infante, AD at Young and Rubicam for Bufferin. Unusual use of white space projects quick product identification.



"Modern art influences" Now on display in Washington

the north gallery of the Library of Congress, is an exhibit showing the effects modern art has had on typography and design. Sponsored by the Library and the Washington chapter of American Institute of Graphic Arts, the display is on view until May 15. A New York show is planned, to be sponsored by the New York chapter of AIGA. Paintings from the Katherine Sophie Dreier collections at Phillips gallery and the Watkins gallery of American university have been loaned for the exhibition. Reproductions are from the Prints and Photographs divisions of the Library of Congress.

Examples show that although in the main printing continues to be traditional, following the Gutenberg pattern, especially publications utilizing commercial art, as well as books and magazines, are strongly influenced by modern trends in painting, sculpture and architecture. Examples are drawn from books, jackets, mailing pieces, advertisements, and similar fields. Children's books have been using many new designs and a large group of these are on display.

In order to trace the influences of artists, original oils and reproductions will be displayed in juxtaposition with printing samples. Individual artists, such as Braque, Mondrian, Kandinsky, Klee and others, as well as groups of artists, will be represented.

To emphasize graphically the trend in printing, a three-dimensional chart will show the classical tradition in printing moving through various modern art movements, emerging unchanged, while influences of modern art are shown as they affect printing from two ways: geometric forms of abstract art and non-

geometric or free forms.

At the opening of the exhibit: Left to right, Verner W. Clapp, chief assistant librarian of Congress; George Lohr, George Lohr Studios, D. C.; Irvin Kerlan, M. D., president of the Washington chapter AIGA.

Watercolor show runs through April 22

Now at the National Academy Galleries in New York, until April 22, is the American Watercolor Society's show. This is the second year that the group has offered its \$1000 prize for the "Watercolor of the Year" and the first time that the society's Gold Medal of Honor will be included with the money prize. The Silver Medal will be accompanied by a prize of \$300, this another first-time award.

C & I offers 12 scholarships

C & I Art School announces 12 scholarships for 1956, five to students in the New York metropolitan area, five through the School Art League to students in New York City, and two to students chosen through National Scholastic from among the nation's high school seniors. C & I awards approximately \$4000 to its own students at the annual spring exhibit.

Century, Bodoni still most popular

Century and Bodoni type faces, with Century Schoolbook overwhelmingly so, are still the most popular in advertising, according to a survey made by Inland Printer. Over 20 per cent of ads in four consecutive issues of the Saturday Evening Post used the Century type. Runners-up included Times Roman, Baskerville, Caledonia, Electra and Garamond.



TV crawl machine cuts film costs A new electronically remote controlled crawl and special effects machine, the Progra-

Master, reduces film and lab processing costs and provides continuous crawl and special effects for TV stations, film studios, film producers, and agencies using closed circuit TV.

The unit can be operated in either vertical or horizontal positions. Electrical control produces a steady travel of film with adjustable speeds which can be varied, even while film is in motion. PrograMaster Co., 1 Waterman Ave., East Providence, R. I.



The MONOCLE shirt—devastatingly refined

So proper yet oh so potent... the dash of Venetian lace, the well-bred collar, the captivating little sleeve. White 'n washable lustre-cotton, sizes 10 to 16, about \$5.

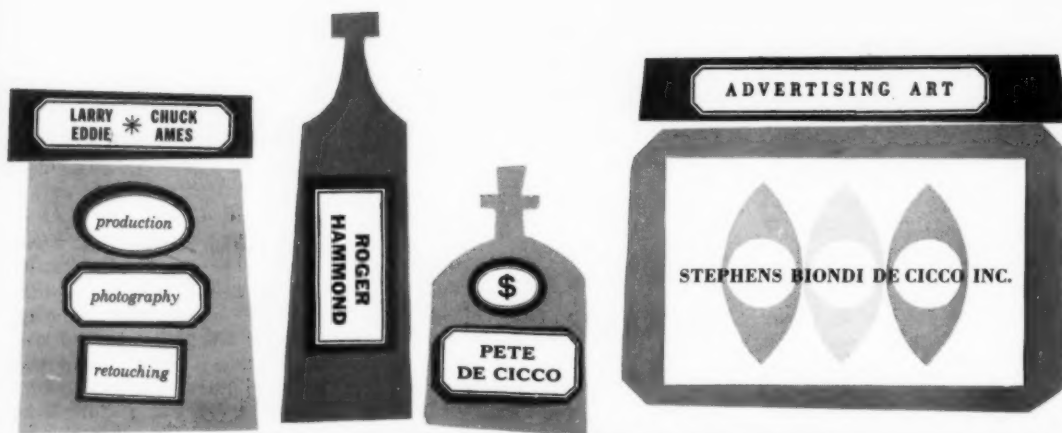
For name of store with MONOCLE collection nearest you, write Monocle Co., Division of Beekman Shirt Corp., 1384 Broadway, New York 18, N. Y.



More British look in ads Now the females enter the cool British tone in ads with a new series of ladies' shirt campaigns for Monocle Shirts. The brand name and the campaign were created simultaneously by David J. Mendelsohn Advertising Agency Inc. Joseph Bickel, AD; Lester Bookbinder, photography; Betsy Pickering and Phil Kennedy, models; campaign and copy, Edwin Hanft. ●



Added April 1st; a new high-potency tonic. 



Stephens Biondi De Cicco, Inc. 3723 Wilshire Blvd., Los Angeles, California DUnkirk 5-2225



SARRA SELLS

PRODUCT, MOOD OR EMOTION

*For: Woman's Home Companion
Through: Needham, Louis and Brorby, Inc.
By: Stanley Johnson*

SARRA INC. 

SPECIALISTS IN VISUAL SELLING

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

PHOTOGRAPHIC ILLUSTRATION • TELEVISION COMMERCIALS • MOTION PICTURES • SOUND SLIDE FILMS



television

posters

by John Graham and Al Sherman



When NBC adopted the policy of promoting television programs on 10 second station breaks, we were confronted with the problem of getting striking picture stories without resorting to film. Unlike commercials during programs, the station break does not have a captive audience. It may have a large audience up for a stretch and moving around. In this sense a ten second announcement must be compelling enough to stop them for a moment and maintain interest by some interesting action. Compared to the activity preceding a station break, a single image for ten seconds will often look frozen and deadly. By taking one piece of art and focusing on different parts of it, a series of three related stills, faded one into the other, can give dramatic movement. Because 10 seconds



Dave Jonas



Ed Kyear



Al Sherman

is all we have to capture attention and convey an idea (while the announcer speaks,) the art has to be stripped of all superfluous elements and have instantaneous recognition. This doesn't mean that the art has to be barren; it means that the strength of the illustration has to be in its clarity and simplicity. ●

John Graham is Art Director, and Al Sherman is Associate Art Director for NBC promotion.



Bob Sullivan






John Graham

Sales up
\$7200 a week...

Hundreds of new
customers added...

Three new delivery
trucks ordered...

And the telephone is the only salesman!

Here's another example of the telephone as the only salesman of a new business.

For Mrs. Roy Williams of Chicago, the Bell Telephone System was the only salesman. She started up a \$27,000 business by selling new delivery trucks to the Bell Telephone System.

Working herself out of a garage, Mrs. Williams has now added 100 new customers to her list. She has also ordered three new delivery trucks for her business. She is now a successful businesswoman.

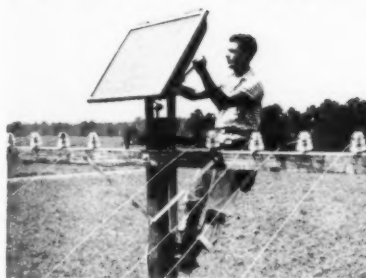
LONG DISTANCE RATES ARE LOW

Area	Rate per minute
Washington to New York	\$2.00
Washington to Boston	\$1.50
Chicago to New York	\$1.50
Chicago to Boston	\$1.50
Los Angeles to Washington D.C.	\$2.50

Call for Number: 400-2000 or 400-2001

BELL TELEPHONE SYSTEM

SUNLIGHT POWERS TELEPHONE CALL FOR FIRST TIME



Bell Solar Battery TAKES ANOTHER STEP FORWARD

Bell Telephone Laboratories has now taken the first step in making the Bell Solar Battery a practical system for use in the home.

The Bell Solar Battery is a new type of battery that can be used in the home. It is a practical system for use in the home.

The Bell Solar Battery is a new type of battery that can be used in the home. It is a practical system for use in the home.

The Bell Solar Battery is a new type of battery that can be used in the home. It is a practical system for use in the home.

BELL TELEPHONE SYSTEM

involvement and Information

These two Bell Telephone System advertisements appeared in the same issue of Business Week. The contents of the two advertisements produced some interesting differences in readers' reactions as determined through the Starch Reader Impression Studies.

The Long Distance advertisement emphasized the telephone's ability as a salesman. The ad presents a case history of a particular company. How this company, through the use of the telephone, expanded its sales, customers and equipment. Analysis of the response to the long distance ad indicated that readers had a great deal of personal involvement with the ad's contents. Readers saw the value of the telephone in relation to their own business. "The phone means my livelihood". They felt that the telephone could mean more sales. "The phone has sales power. It is profitable to use in business". Readers also felt that the telephone is a practical sales tool. "The phone company can

help us make more money at less expense".

The Bell Solar Battery advertisement created a tremendous desire for finding out more about this new scientific development. There was little expressed personal identification or involvement with this ad. Reader interests was directed toward learning about research and progress. The research in this case was definitely related to the Bell Telephone System but progress was more dif-

fused and not seen as related directly to the reader himself. "The Telephone Company is experimenting with solar batteries". "This will really be the thing for the country someday". Readers were not only aware of the general story in the ad but in details as to how the battery was made.

In addition to the Impressions of readers, the readership scores as reported by Daniel Starch and Staff, Mamaroneck, New York are:

	Long Distance Ad			Solar Battery Ad		
	Noted	Seen- Assoc.	Read Most	Noted	Seen- Assoc.	Read Most
Per Cent of Readers.....	14%	13%	4%	22%	21%	10%



company identity via visual excitement

Recently John and Bert Angelus, another Chouinardite, combined their talents and ambitions to form VISUAL AD, their own art service, and are enjoying nothing but success, but he still finds time in his busy schedule to do a watercolor or two just to keep in touch.

Charles of The Ritz cosmetics likes ads that can be instantly identified as theirs. And they like the ads to reflect the good taste of the company and its products. The national advertising, explains C/R Advertising Director Natalie Bruere, doesn't have to sell a given quantity of merchandise, but it must 'represent the progressiveness of the company.'

Since the special blending of face powders to individual needs is an important part of Charles of The Ritz service, the ads appeal to people of taste and employ good taste in their visual treatment.

A new campaign is now in its early stages. Artwise, it switches from illustration to experimental photography.

Aim of the switch to photography, and particularly to the experimental shots, was to give Charles of The Ritz an

identity solely their own.

AD Bill Goldberg (Rockmore Company) and upcoming photographer Don Briggs sought visual distinction, something different, and did not have to stress specific sales points. Two of the first color ads in the new campaign are shown here. They run in such publications as Vogue, Harper's Bazaar, Charm, Mademoiselle, Glamour, and Holiday. New Yorker gets color ads and also black-and-white ads. The color ads feature much white space and silhouetted pictures. The black-and-white ads feature larger illustrations and a light gray squared background.

The techniques used by Don Briggs were first learned by him from West Coast photographer-artist Eddie Kaminisky. Don shoots through textured glass or uses grainy developing or other processing techniques to achieve special effects.

The beauty and excitement in these ads aims to build visual continuity and company identity so that even the reader who flips pages quickly will think of Charles of The Ritz. ●



REVENESCENCE CREAM the visible essence of youth, not only for now but for the years ahead.

Charles of the Ritz

Cream of Liquid Rejuvenation, \$12 to \$15 plus tax. At your favorite department store.



Special Formula Emollient

For dry skin... a rich, golden-hued lipstick that softens and screens...
even the most sensitive skin in subtle, new beauty...
to reveal those beautiful lips glowing with a radiant, healthy glow...
Two shades: 15, four shades: 16, 17, 18, 19.

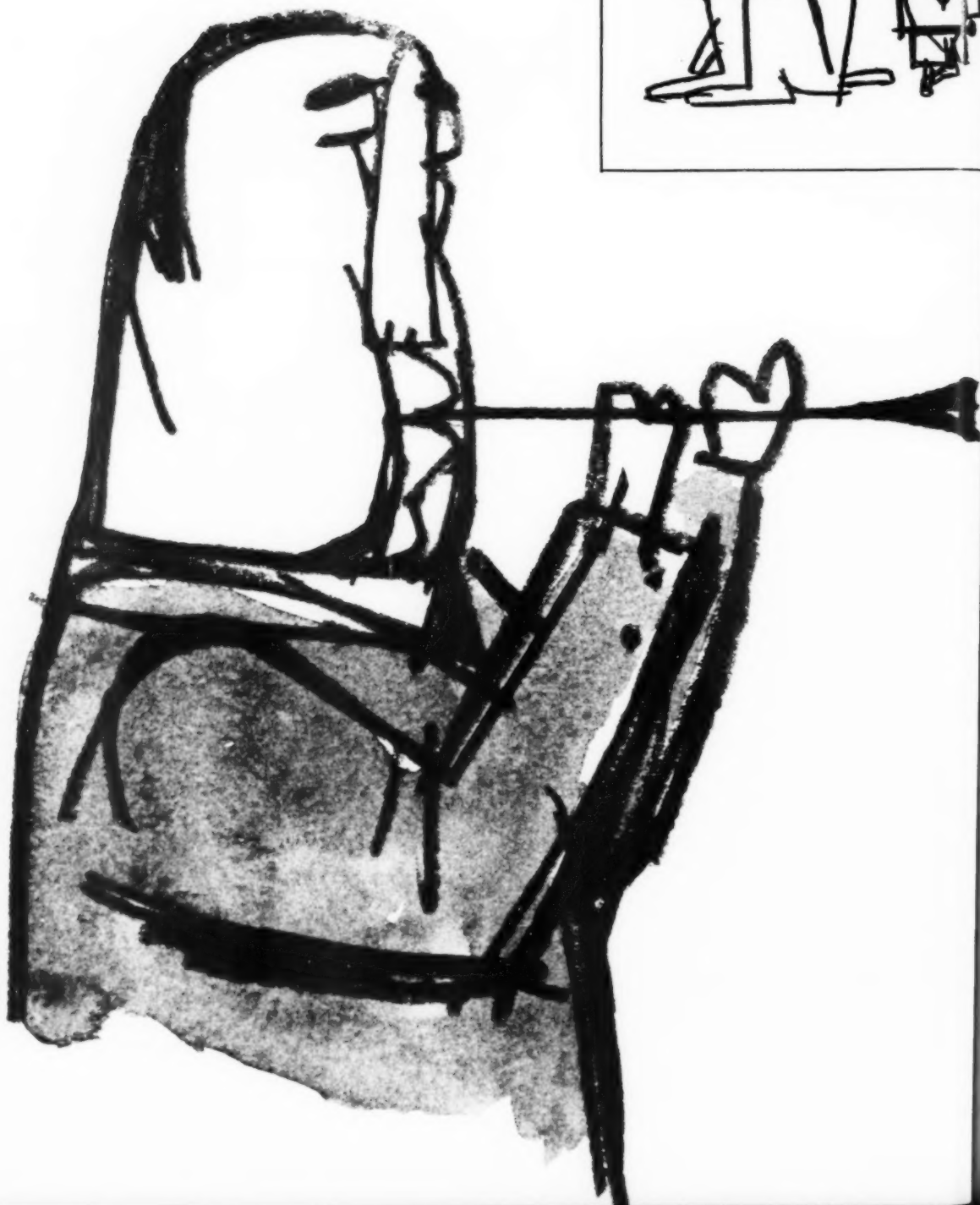
Charles of the Ritz



From the Beauty Bar you emerge—your individual beauty fully realized.
As the Charles of the Ritz Consultant hand blends face powder to your order,
she charts a program of skincare for you and you alone.
At your favorite department store.

Charles of the Ritz

Author Nicholas Gibson is known for his humorous and satirical drawings for publications and TV animation. He finds increasing demand for this kind of illustration in printed and TV advertising. Some of his work, shown here, illustrates how the light touch is being used, not only to get attention, but to establish a mood, increase ad remembrance potential, and increase the sales effectiveness of the ad or commercial.



the
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by Nicho

The ma
floods o
same ke
deadens
exciteme
partial)
individu

Compe
power of
ads, each
compelli
exciting
becoming
you see t
This ole
a produc
excel nt
Progres
and have
make go



*the light touch
is doing some
heavy selling
these days*

ARE YOU A MISSING 'e'?



My typewriter works quit well except for one of the keys. But that one key makes a big difference. You may think, 'Well, I am only one. Nobody will miss me. Others will take care of my employment.'
Not to miss it? Hardly! Just remember my typewriter and say to yourself, 'I am a key person. The success of my employment depends on me.'
So, sometime real soon, won't you send in a friend for a job?

NEW YORK TELEPHONE COMPANY



by Nicholas Gibson

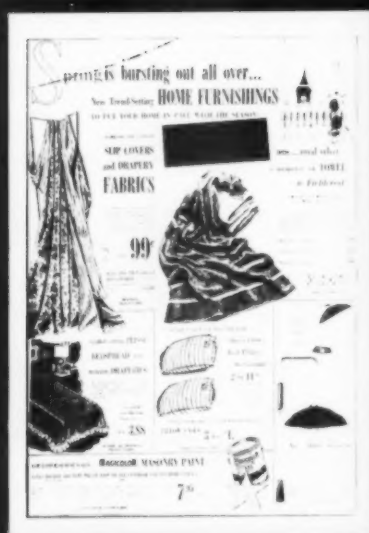
The mass of communications that we must all contend with today floods our minds with too many of the same voices, speaking in the same key and at the same time. This sameness blinds our seeing, deadens our awareness and adds to the growing dilution of visual excitement. Graphically, cartoons are fast becoming a major (but partial) answer to this unrewarding sameness simply because of their individual, light and friendly appeal and strong remembrance value.

Competition for ad readership in media is severe. The pulling power of cartoons has been proven; they will attract where hard-sell ads, backed with copy and look-alike pictures, often will not. The compelling charm and simplicity of humorous line drawings makes exciting reading for all age groups; thus maximum readership. It is becoming more and more common today to hear people say, 'Did you see that wonderful Steinberg, or Osborn, or Addams cartoon?' This colorful trend is supported by television with great success . . . a product associated with a cartoon and identified as such makes excellent advertising.

Progressive clients are now more determined than ever to investigate and invest in cartoon advertising. They realize a sense of humor makes good sense in selling. ●



- 1) This page is very busy and distracting. It is hard to read because art competes with copy areas for readers attention. Each item has its own layout at the sacrifice of total page design.
- 2) Principle of simplification used for better composed page. Instead of 6 or 7 separate layouts on one page, there are just 3 major layout situations. There is the unit down the left side of the page, the feature item layout and the towel section layout. Note how the simplified design gives the feature section a change to get the readers attention.
- 3) This page is hard-to-buy-from and lacks a unifying design. Note how the



Lingerie illustration seems to be part of the 10.95 Ensemble section. Actually, the Lingerie copy is directly under the illustration. This lack of organization makes the reader confused.

- 4) The principles of organization are used to create an orderly design that leads the reader's eye from item to item in an easy-to-buy-from movement. There is no doubt as to which copy refers to what illustration. Also note that simplification principle has been used to improve further the design of this ad.
- 5) In this page, we find that nothing stands out to attract reader's eye. The art elements have created a spotty effect, further weakening the attention getting value of the design. Even though the page has simplicity and organization, the reader might well skip this dull layout, and go on to more attractive advertising.
- 6) Using principles of domination in dramatizing Nylon Tricot section, the layout gets an eye-catching element. Note that further simplification and organization of subordinate items increases the eye-catching qualities of the feature section

HOW CAN STORES

GET MORE

OUT OF

LAYOUT, ART AND TYPE

by Herbert Greenwald

(The accompanying text was part of an address made at the Sales Promotion Clinic of The National Retail Dry Goods Association.

The illustrated material was presented to the audience by means of a Vue-Caster projector. This enabled the speaker to make layout diagrams during the course of the session.

Author Herbert Greenwald is executive art director for Amos Parrish & Co. Inc. He's been with them since 1945. Before that he was AD for R. H. Macy, Gimbel Brothers, Sterling Advertising Agency, Montgomery Ward and other retail organizations. He is also a lecturer and faculty member of several New York area schools and universities.

Department Store management has always been interested, in some degree, in the appearance of its advertising. For many years, the only phases of layout that interested store executives, were the size of the space, and the size of the type display. Matters, such as layout design, art techniques and typographic planning, were not considered important enough for the busy people who did the merchandising. Whatever good layout and good art that did develop, years ago, in the big stores, was due usually to the dedication of the advertising per-

sonnel, with some encouragement from a few interested members of the merchandising groups. It took ever so long for the advertising departments to prove that good page design and quality art work sold more merchandise to the customers, than careless layout and mediocre art.

Because of the exciting advertising of the stores that pioneered in the field of visual excellence, plus the added stimulus of today's competition for the customers' attention we have found that most of the store executives we meet,

are vitally interested in the way their advertising appears to the customers. Whether these executives are responsible for sales promotion, or are in the merchandising divisions, they are seriously concerned with matters of page design; with the art that illustrates the goods and with the character of the typography. Good stores now realize, when layout, art and type are ineptly used, that the result is a waste of advertising money.

Today's retail advertisers are giving more and more attention to the physical



elements that go into the white newsprint they buy from the local papers. Important fact: white pulp is all that a store gets for its money. That is all the newspaper publisher will provide to an advertiser, (except for those small services of engraving, copy or art, in some special local situation). What selling power goes into the blank newsprint stock depends entirely on what the advertiser does. The layout, art and type has the job of transforming this costly white pulp into a graphic page that will make the reader rush to the store and buy the items advertised.

The success of the conversion of the white newsprint into advertising that sells, depends entirely on whether the principles of good visual design are being fully used.

As there are many advertisers who are not familiar with what is required of a good visual style, let's study these principles by which stores should measure their advertising appearance. 1) Use layout, art and type to identify the store.

2) Select the audience. 3) Create a store-wide impression. 4) Express the character and personality of the store.

We all know that high recognition value is a prime quality and the first practical requirement of a store's advertising style. However, too many stores fail to carry this assignment beyond having a distinctive logotype. If we were to cover the logotype in the advertising of many stores, we would find pages that look like those of their competition. There is much retail advertising these days, that cannot depend on layout, art and type to do the necessary job of store identification. A good visual style should not have to rely on a tricky, clever logotype design to get high recognition value for the advertising of a store.

After a store produces a visual style that its customers recognize, the task doesn't end here. Newspaper readers have definite visual reactions to the advertising of a store. They may like the advertising, because they like what they

see and are attracted to it. Or they do not like the advertising and ignore it. Or they do not see it at all, even if they are looking at it. When this last reaction takes place, it is because the visual style has failed to select its audience. The style did not attract the eye of the customer. A good visual style should provide the physical elements that stop the reader and direct attention to the store's advertising. A good visual style should direct the eye to those points that interest the reader.

With a distinctive visual style that is capable of selecting the audience, a store had made considerable progress toward getting a visual pattern that will sell. The style, however, must have the necessary ingredients to create a store-wide impression. The style must be able to function for all the departments of a store. It must sell housewares, as well as fashions, without diluting the distinction that layout, art and type have developed. We have seen too many stores with a visual style that pleases the home

furnishings buyers and fails to mirror the stores fashion impression. In addition, the layout, artwork and typography must possess a versatility that permits day-in and day-out use without falling into a dull uninteresting pattern. Unhappy is the store management that has a visual style that works well in sale advertising but cannot fit into high-fashion promotion. Or vice-versa.

Some stores are forced to rely on two, separate, visual styles to be sure that this problem is solved. But is the problem licked, when we consider the con-

fusion that the customer faces? Which style represents the true character of the store?

This brings us to the last of the 4 principles. A good visual style accurately expresses the character and personality of the store. We have said that the style must be versatile enough for all departments at all times. The reader should not get contradicting impressions because of the visual style.

This confusion might well cancel the personality and character, that was carefully and patiently established by offer-

ing special store services, ease in shopping, and quality in merchandise. The art director and layout artist, by skillfully controlling the visual elements of the page can do much to insure a visual appearance that preserves the store's personality.

How do we get a visual style that identifies the store, that selects the audience, that makes a store-wide impression and also expresses the character and personality of the store? At Amos Parrish and Company, in our work with stores that are aiming for a sound visual style,

"Buy-Appeal," or "Drama," and the other phrases that are used to "inspire" the layout man. The layout man, unwittingly adds to the confusion, by stating his point of view in terms such as Movement, Rhythm, Flow, Form, Tonal Values, and all the other esoteric phrases so dear to some artists or the "artistic." Between these 2 attitudes about visual style, the layout is lost. What is clearly needed are layout principles that are easily communicated. When these layout principles are definite steps in planning a good visual style, we have the useful, sharp tools required to get more out of layout, art and type.

In our work, we have used 4 words to guide us in layout planning. These words are very familiar to artists, ad managers and merchandising executives. They are words that all of us have used, in many ways, to get our ideas across. They are *simplification*; *organization*; *domination*; *contrast*. Let's see how they work, when we convert them into 4 rules for a good visual style, as follows:

1 — Get SIMPLIFICATION

See to it that the layout uses as few units as possible. Because the fewer the units—the better chances for getting a clearer, cleaner, better-composed advertisement.

2 — Watch for ORGANIZATION

See to it that your layouts are as orderly as possible. Because the more order and coherence and the better the organization of units—the better the chances for getting an advertisement that's easy to read and therefore easier to buy from.

3 — Insist on DOMINATION

See to it that one element—one item or group of items—always stands out most importantly in a layout. Because, by having one element dominate, the advertisement has a better chance of attracting the reader's eye and dominating the reader's attention.

4 — Demand CONTRAST

See to it that the principle of contrast—

contrast in size, contrast in color, contrast in shape—is used in every layout. Because, by using contrast, an advertisement has a better chance of more dramatically getting over an important selling idea.

These illustrations, from our work for stores, will demonstrate how these 4 fundamentals of good layout have been put to work and have created sound, distinctive visual styles. We have purposely eliminated the names of the stores, for the many obvious reasons.

These 4 steps we have illustrated, are more than the basic steps in creating good layouts. They are also the foundation for getting better art work and type planning for a good store. Let's consider how often we have seen art that is busy, confusing, with many wash tones and lots of muddy rendering. Art directors know that simple, contrasting art techniques print best. All good artists know this, too. But are the principles of Simplification and Contrast used as a basis for a store's art style?

we use 4 fundamental steps of art direction that have helped us plan advertising that sells. When these steps are thoroughly followed, stores have found their visual style was easy-to-direct, simple-to-control and offered considerable stimulation to those who were responsible for the production of good looking advertising.

These creative people are of many sizes, shapes, titles, functions and personalities. Some stores call them art directors or layout men (or women). In other stores, the layouts are made by one

of the staff artists or by the ad manager. Whether the layout is made by a skilled designer or a busy ad manager, the assignment of planning a good visual style is a very important part of the process. It is often complicated by the lack of communication between the man who makes the layout and the store's buyers, sales promotion director or merchandiser.

The layout man sometimes gets his direction and criticism in words and phrases that offer little inspiration. He may hear "Selling-Power," "Punch,"



These principles can produce illustrations that sparkle and catch the eye of the reader.

We have discussed type and how Contrast in type can help a better visual style. In our work with stores, we determine whether the type faces selected are versatile enough to help get a style that selects the audience, represents the character of the store, and is flexible enough for a store-wide impression that will sell all the customers.

One type face can't do this big job. Today's types were not designed for this tremendous task. Some type faces are too black and heavy. Others are too delicate in weight and color.

There is no way to get the complete use of Contrast for Emphasis, within the limits of one single type face. We might get Contrast in Size. However, we'll get very little Contrast in Color. In our work, we recommend that stores consider a team of 2 type faces that will supply Contrast in Color as well as Size. Some type looks best when it's small in

size and black in color. Used with a type that looks best when it's large and light, we can get a distinctive type team that meets all the requirements of Contrast as well as furthering the Domination principle.

The other stores in town might use one of our type faces. This should not dilute the personality of the planned "type team." It is the combination of type faces that determines Distinction.

Whether we are working with type, directing artists, or making layouts, keep the 4 principles of *simplification, organization, domination and contrast* working to make each page better looking. Combine these principles with an artist's creative imagination and good taste, and you will get the award winning, sales-producing pages. Each layout man and artist will add his personality to the advertising using these principles, to give even more distinction to the page. Only then will the white newsprint come alive, to sell more goods for the retail advertiser. ●

7) Even though the principles of simplification, organization and domination are operating to a degree, this page lacks drama. Note how all illustrations seem to be the same size. Nothing stands out.

8) Principles of contrast are used to get a dramatic attention pulling page. Note contrast in size of illustration in China section. Note contrast in type display, such as large italic "English" contrasting smaller type in the China caption. The line drawing of hand is used to offer further contrast to the half-tone color of the China merchandise. This adds visual sparkle to attract reader's eye.

9) Contrast in COLOR and SIZE of art shown here. Large line art is contrasted by smaller half-tone figures. Further contrast is added by use of halftone to contrast the large line figure.

10) Contrast in SHAPE and SIZE of art shown here. The large rectangles are contrasted by the small silhouette figure. Additional contrast is achieved by using angled type pattern to give further contrast to large rectangle photos. Further contrast in Color of type. Note light effect of type to contrast with dark illustrations.

11) Contrast in COLOR, SHAPE and SIZE of type shown here. Large light type, set in Roman, contrasted by small dark type set in italic. Light effect of type pattern is contrasted by use of strong rules and by use of strong art work. Incidentally, this page uses mats entirely. Note how basic layout principles can produce an attractive page despite limitations of a small town set-up.

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AMERICA AND EUROPE greet the new Columbia!
 For the first time, leading graphic designers of both continents are in accord on a new type design, and for good reason. For here is a "first time" face... a universal face as lacking in local prejudice as Bodoni or Garamond, and equally timeless. Columbia was designed by Walter H. McKay of New York, in close cooperation with century-old Typefoundry Amsterdam of the Netherlands. All of their rich experience has gone into this design. Here, for sure, is a face with background, balanced yet modern, poised for today, and anticipating the years to come. Ask for specimen. Intertype matrices will soon be available in sizes 6, 8, 9, 10, 11 and 12 point.

AMSTERDAM

CONTINENTAL



TYPES AND GRAPHIC EQUIPMENT INC.

268 Fourth Avenue, New York 10, N.Y. - SPring 7-4980

This ad is printed by offset.

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Left: Columbia in sizes 6, 8, 10, 12, 18, 24 small, 24 large, 30, 36, 48 and 60 point.

Below: Columbia Italic in sizes 6, 8, 10, 12, 18, 24 small, 24 large, 30, 36 point.

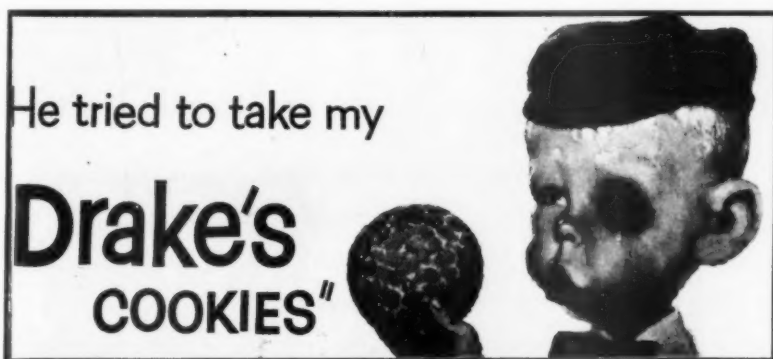
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Left: Columbia Bold in sizes 6, 8, 10, 12, 18, 24 small, 24 large, 30, 36, 48, 60 and 72 point.

Above: Columbia Bold Italic in sizes 6, 8, 10, 12, 18, 24 small, 24 large, 30, 36, 48 and 60 point.

tops in outdoors



Top winners in the 24th National Competition of Outdoor Advertising Art were the Life Savers, Drakes, and Ken-L Ration posters shown here. The first two were prepared by Young & Rubicam agency and the AD's respectively were Harlow Rockwell and Art Seller. The Ken-L Ration poster was prepared for Quaker Oats Co. by Bob Skinder, AD at Needham, Louis & Brorby. Last year Young & Rubicam also won the two top awards.

The competition is sponsored annually by the Art Directors Club of Chicago. This year's jury, headed by Orville Sheldon, AD at Foote, Cone & Belding, viewed nearly 1000 entries. Basis for judging was (1) value of the idea to create sales or promote a cause, and (2) effectiveness, excellence and ingenuity of design, composition and technique.

To facilitate the judging the designs passed before the jury on a conveyor belt in a darkened room so that only one design was visible at a time. To cast a vote for a design, the juror merely pressed a button on the right-hand arm of his chair. After a 10-second exposure, a control switch was opened, and all votes for the design were registered on a lighted panel.

In addition to Mr. Sheldon there were 16 jurors, including for the first time four of the country's leading art museum directors as well as art directors and advertising and sales promotion managers.

In the painted display classification the jury selected a Southern Pacific Company design as the best painted bulletin and a Heublein Inc. "Smirnoff Vodka" design as the best embellished painted bulletin. ●



1)

vitality is key word for the **11th annual**
west coast exhibition of advertising
and editorial art

Clean design and vigorous, fresh visual treatment characterize the pieces shown in the 11th West Coast show sponsored by the Art Directors Club of Los Angeles. The 180 plus drawings, paintings and photographs in the show were selected from over 3000 entries by a committee from the San Francisco Art Directors Club. Entries came from the 11 Western states.

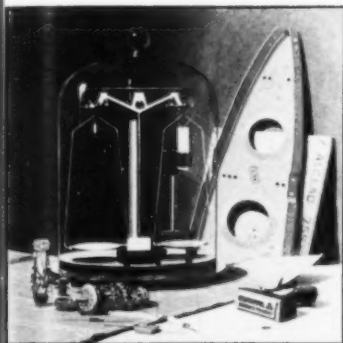
Six pieces won medal awards and certificates of merit were awarded to 45 artists and ADs.

Award winning pieces are shown here.

The forthcoming August "Western Advertising" will contain the complete show, plus the San Francisco show, in its annual "Portfolio of Western Advertising Art", the West Coast sequel to the New York AD annual.



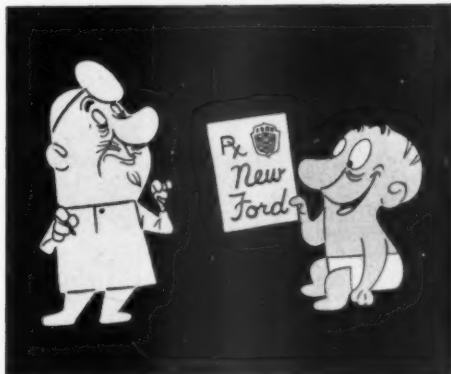
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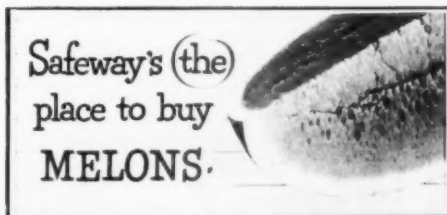
5)



8)



3)



6)



7)

best design of complete unit

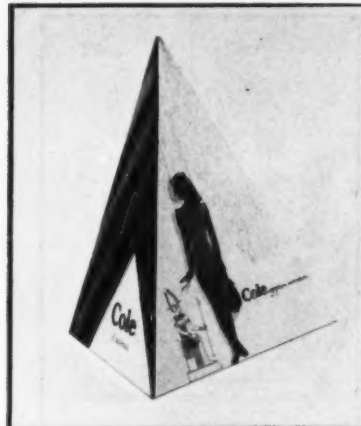
- 1) **Artist: Ken Parkhurst
Art Director: Advertising Designers
Client: Brown & Caldwell
Agency: Hal Stebbins

best photograph in entire show

- 2) **Photographer: Richard Avedon
Art Director: Nick Silva
Client: Catalina, Inc.
Agency: Foote, Cone & Bolding

medal winners**

merit winners *



4)

best tv commercial

- 2) **Design & Story: John Hubley, Bob Guidi
Film Director: Arnold Gillespie
Animator: Art Babitt
Producer: Story Board, Inc.
Agency: J. Walter Thompson Co.
Agency TV Director: Bill Wilgus
Agency TV Producer: Bill Wilgus
Client: Ford Dealers Association of Southern California

point-of-sale display

- 4) **Art Director: Jerome Gould
Artist: Gould & Smith Associates
Client: Cole of California

dillon lauritzen award

- 5) **Artist: Morgan Henninger
Art Director: Marshall F. Taft
Client: Northrop Aircraft Inc.
Agency: West-Marquis, Inc.

best outdoor poster

- 6) **Artist: Jerry Wright, W. J. MacDonald
Art Director: E. J. Burke
Client: Safeway Stores, Inc.
Agency: J. Walter Thompson Co.

consumer magazines, photographs, black & white

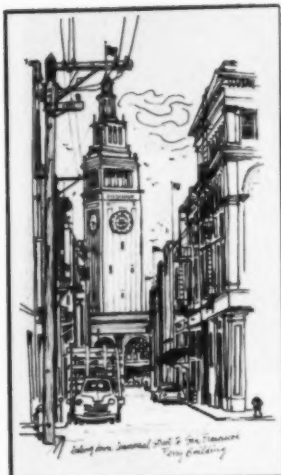
- 7) *Artist: Todd Walker
Art Director: Art Shipman
Client: Frank Bros.
Agency: Madden & Shipman

consumer magazines, design of complete unit

- 8) *Artist: Saul Bass - Al Kallia - Maury Nemo
Art Director: Saul Bass - Ettore Firense
Client: Pabco Products, Inc.
Agency: Brisacher, Wheeler & Staff



9)



10)



11)



12)



15)



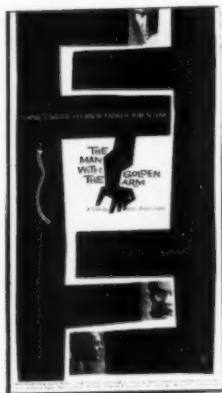
16)



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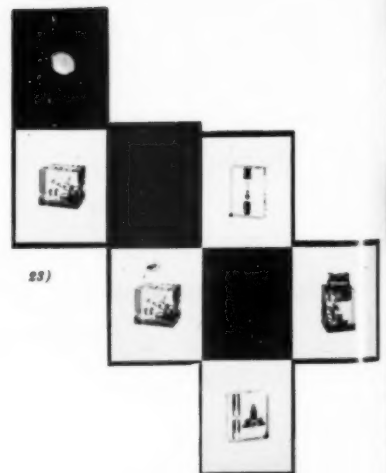
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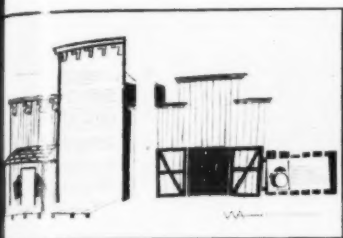
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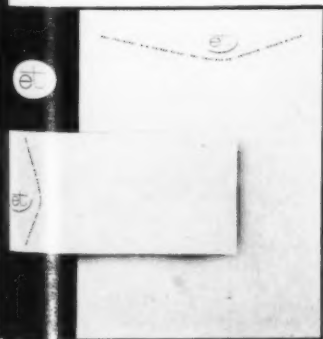
21)



23)



14)



14)

trade magazines, drawings or paintings, color

- 9) *Artist: Joanne Nigro — Kaiser Graphic Arts
Art Director: John Flack
Client: Fibreboard Products, Inc.
Agency: Brisacher, Wheeler & Staff

trade magazines, drawings or paintings, black & white

- 10) *Artist: Earl Thollander
Art Director: Art Cramer — Earl Thollander
Client: The San Francisco Examiner

trade magazines, photographs, black & white

- 11) *Artist: Will Connell
Art Director: Robert B. Freeman
Client: KCBS
Agency: Charles P. Johnson Co.

trade magazines, photographs, black & white

- 12) *Artist: Todd Walker
Art Director: Udell S. Madden
Client: Crawford Furniture Co.
Agency: Madden & Shipman — Design Consultants

trade magazines, design of complete unit

- 13) *Artist: Pat Fitzgerald
Art Director: Advertising Designers Co.
Client: Western Advertising
Agency: Hal Stebbins, Inc.

editorial art, drawings or paintings, color

- 14) *Artist: John Larrecq
Art Director: Luther Linkhart
Client: Kaiser Aluminum Co.
Agency: Kaiser Graphic Arts

editorial art, drawings or paintings, black & white

- 15) *Artist: Earl Thollander
Art Director: Bill Mork
Client: The Francisco Examiner

car cards

- 16) *Artist: Saul Bass — Maury Nemoy —
Phyllis Tanner
Art Director: Saul Bass
Client: Otto Preminger — United Artists

newspapers, drawings and paintings

- 17) *Artist: Austin Briggs
Art Director: James Real
Client: Mobile Gas
Agency: Stromberger, LaVene, McKensie

newspapers, photographs

- 18) *Artist: Maz Yavnc
Art Director: Fred J. Kaplan
Client: Hospital Service of So. Calif.
Agency: Dan B. Miner Co.

newspapers, design of complete unit

- 19) *Artist: Art Shipman
Art Director: Art Shipman
Client: Frank Bros.
Agency: Madden & Shipman —
Design Consultants

small space ads

- 20) *Artist: Saul Bass — Maury Nemoy —
Phyllis Tanner
Art Director: Saul Bass
Client: Otto Preminger — United Artists

posters

- 21) *Artist: Cal Freedman — Tay Rainey
Art Director: Cal Freedman — Tay Rainey
Client: Cannon Electric
Agency: Willard G. Gregory

direct mail, art

- 22) *Artist: Saul Bass
Art Director: Saul Bass
Client: Saul Bass

direct mail, design of complete unit

- 23) *Artist: Gould & Smith Associates
Art Director: Jerome Gould
Client: Crystal-Like Plastics

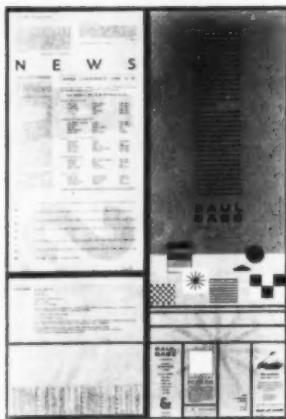
direct mail, design of complete unit

(Second Award of Merit)

- 24) *Artist: Hisashi Tani
Art Director: Hisashi Tani
Client: Earl Thollander



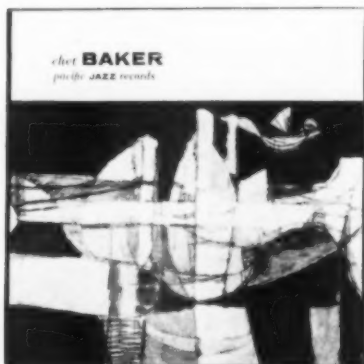
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26)



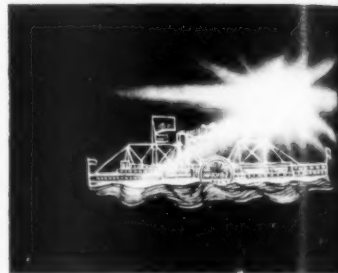
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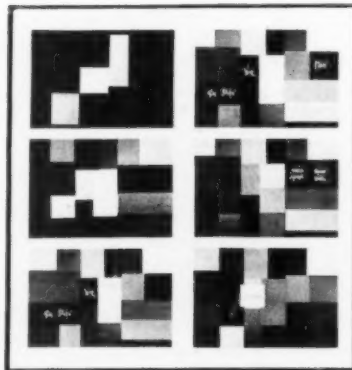
29)



30)



31)



32)

annual reports, etc. — art

(To be reproduced in Black & White)

- 25) *Artist: Harry O. Diamond
Art Director: Lowell Butler
Client: Westways Magazine
Agency: Auto Club of Southern California

annual reports, etc. — design of complete unit

- 26) *Artist: Marget Larsen
Art Director: Jack Allen — Jane Bacher
Client: San Francisco Society of Artists and Art Directors

package design

- 27) *Artist: Walter Landor & Associates
Art Director: Francis Mair, Walter Landor
Client: Stitzel-Weller Distillery
Agency: Walter Landor & Associates

album covers

- 28) *Artist: William Claxton — Robert Irwin
Art Director: William Claxton
Client: Pacific Jazz Records
Agency: William Claxton Associates

lettering

- 29) *Artist: Harold Adler
Art Director: Harold Adler
Client: The Typophiles, N. Y.

tv film commercials — live technique

- 30) *U.P.A. — "Lincoln"

tv film commercials — limited action commercials

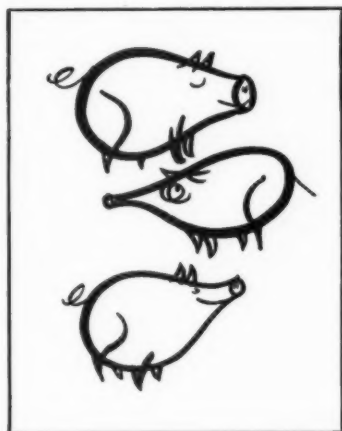
- 31) *U.P.A. — "Bordens"

film titles (optional)

- 32) *Saul Bass — "The Seven Year Itch"

upcoming artist

John W. Vidnic



Watercolors are his first love, but John Vidnic has been much too busy in the advertising design field to indulge his favorite pursuit. After a tour of duty with the Marines during World War II, Vid came to Los Angeles from Laguna Beach, many a watercolorist's favorite rendezvous, and began his training at Chouinard Art Institute. After an interruption during the Korean conflict (have brush and rifle, will travel) John completed his training and began his design career with Gould-Smith Associates in 1953.

Among his assignments were Coca Cola, Anheuser-Busch, Soft-Set, Civic Light Opera, Capitol Records and CBS Television, which won him an award from the New York Art Director's Show for the 'Life With Father Series.'

His favorite sport of skin-diving and underwater research has had a great influence on his several watercolor exhibits and the fine seascapes he never tires of doing. "Vid" has also earned recognition for his fine decorative illustration and design in the advertising field, for which he has a few "Art Director" awards, a collection to which he intends to add.



a bottle of
Coca-Cola
contains 80
quick energy
calories, its
sugar content
is 10.2%...



creative blank check



1)

When a supplier becomes a client... a customer becomes an advertising agency... and four designers are given their head and a 'creative blank check' to do the type of campaign each considers appropriate... this is newsworthy in art and advertising circles.

Recently Gore Brothers Engravers in Los Angeles called in Carson/Roberts/Inc., of Los Angeles to announce the fact that they had a new added facility—the "One-Bite Etcher." The revolutionary process held significance for users who needed plates etched in a hurry (The "One-Bite" quotes 20 minutes) and Gore Brothers was possessed of a virtual monopoly on the new process in Southern California.

One facet of Carson/Roberts campaign (which ran in Western Advertising, Media Agencies Clients, Western Printer & Lithographer and Variety and Hollywood Reporter) was a "Designer Series". Creative Director Jack Roberts selected designers Bob Guidi, Louis Danziger, Charles Kratka and Madden-Shipman to interpret the message and, with this battery of talent, the series followed

a pattern of unprecedented simplicity.

Briefly, Roberts called the designers, describing the product, summarized the copy theme and gave each one the size, specifications and budget of the ad. Operating in a client-free vacuum of creative purity, the four went to work.

Guidi elected to use a stylized green alligator as a symbol of the "bitingest" animal alive. Substituting false dental plates for the creature's real teeth, he further carried out the visualization of engraver's plates, as per the "One-Bite Etcher." Because his ad was scheduled for Variety and Reporter, known for their sophisticated, rapid-reading and non-technical audience, Guidi endowed his alligator with a nice amount of humor and the socko color of eye-stopping green.

A by-product of the Guidi ad was adoption of the alligator symbol by the engraving firm's bowling team and its adaptation as a trademark for Gore Brothers' delivery boys.

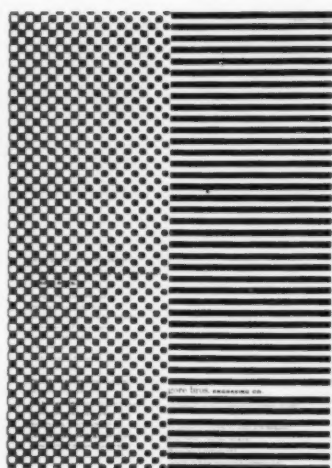
Designers Madden and Shipman took their cues from the copy line "For quality in line and halftone reproduc-

tion...", came up with a strictly geometric creative treatment of engravers' dots and strong black lines. With a stark, urbane use of space, they designed an ad that was visually arresting and carried out the symbolization with optimum simplicity.

Selecting a highly erudite arrangement of elements, Charles Kratka worked with the letter "G" (for Gore), a bite-type symbol, half-tone dots delineated by the pupil of the eye and a repeat of the pupil in which was used a miniature photo of George Gore posed with the "One-Bite Etcher."

Fourth designer to be given carte blanche by Roberts was Louis Danziger, whose ad was to run in a regional trade publication read by advertising and production executives.

"We'd like this ad to reach the kind of people who buy engraving for store, like the May Company," Roberts told Danziger in a telephone orientation, explaining that such users would have reason to appreciate the rapid service of the "One-Bite" along with its economical and improved reproduction.



2)



3)

Reacting with editorial directness, the designer obtained the names of production directors for Los Angeles' biggest department stores and slugged the ad with "To: (filing in both name and title). The unique approach, stressing their time-ridden deadlines, was designed around a typical department store-type clock. The result was both advertising and customer relations for Gore (axiom: we all like to see our name in print.)

Because no one told anyone to "make the type a little bigger...or...just move this line over there," the designers made maximum use of their assignment. The agency made maximum use of the combined talent. And Gore Brothers, as of last reports, are getting maximum use out of the "One-Bite Etcher." ●

- 1 Bob Guidi...Picked a green alligator with false teeth
- 2 Madden and Shipman...dots, dashes, and white spaces
- 3 Charles Kratka...interplay of symbols translated editorial into pictorial
- 4 Louis Danziger...Hand-addressed his illustrations to a hand-picked audience



4)



newspaper ad

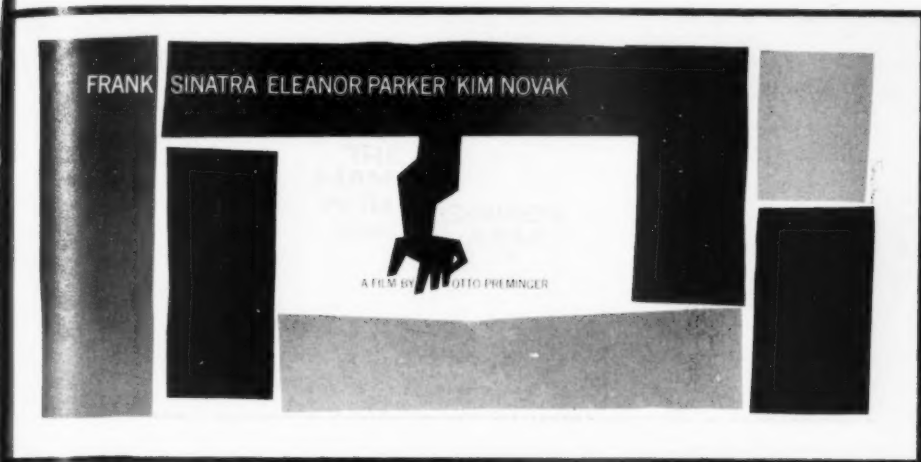


envelope

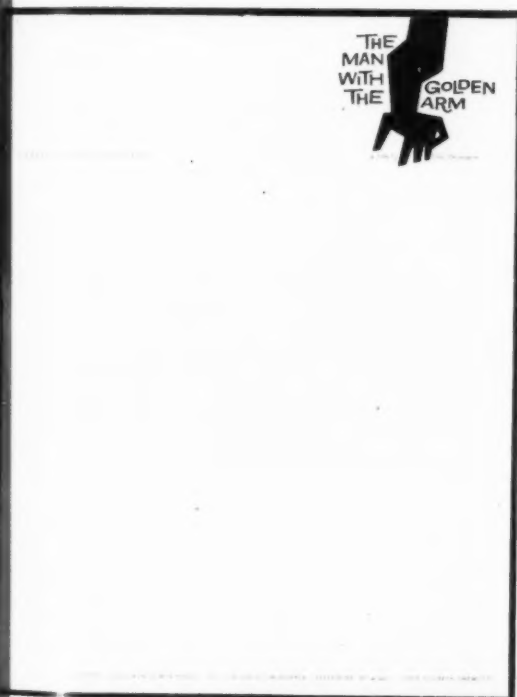


invitation to premiere

SYMBOL AND CAMPAIGN



subway carcard



posterhead

Using a symbol or visual element to provide campaign continuity is nothing new. But it is a technique rarely if ever used in film advertising.

The current drive for "The Man With The Golden Arm" is therefore doubly notable as an outstanding example of visual selling and because the same symbol (the arm and surrounding rectangles) has been used in such a unified manner in an entire campaign. Every single piece of visual material carried it and all were designed by Saul Bass.

Some of the media and material used were record album covers, premiere

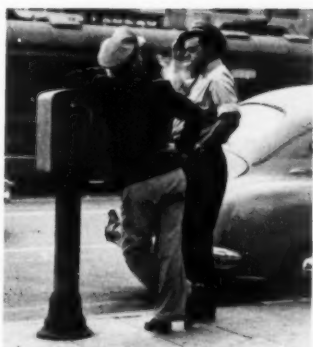
CONTINUITY



Upcoming photographer, Robert M. Titman

Prior to enlistment in the U. S. Navy in 1942, during which time he served as a photographer's mate aboard the U.S.S. Casablanca, upcomer Bob Titman was working as an industrial photographer for leading manufacturing firms in and around Philadelphia.

After the war, he worked with Will Connell in Los Angeles and later for Leo Aarons in New York as a color technician on national accounts. Rounding out his 17th year in Photography, not including his academic training at Art Center School in Los Angeles. Bob is now with the Berman-Steinhardt Studios in Philadelphia. ●



LITS-CAMDEN

[illegible]

FIT for a queen...

I have more pain of what hands to show the RT for what the Court
Department has been turned. Our somewhat have years of experience at this
Department. But why they can whip out of our hands of ours the perfect partner
what your citizens are made for. Not happy.

We're brought of every figure type—from little winged cherub figures to impressive giant figures—and we're guaranteed with just the right control for all of you—our forgetting the get into details a lot of painting where it helps you new stream the most.



COFFEE "Goo-Goo"
 While the world was
 still up in flames with
 coffee with some
 honey and milk.



Figure 1 (upper): 1

[illegible]**LITS-CAMDEN**

WETA-TV is a member of the National Association of Broadcasters (NAB). For more information, visit www.nab.org.

JOHN WILSON is a senior lecturer in the Department of Management Studies, University of York, UK. He has published in a number of journals and edited a book on the topic of the business case for diversity.

Life Insurance Quotes on Demand gives the user the ability to get quotes for life insurance on demand. The user can enter the policy type, term, amount, and other information, and the system will calculate the premium. The user can also view the policy details and the premium schedule.

GOING DEEPER (FRANCE) — the country's water is more often regarded as an asset requiring in-depth research than as a mere "flow of the land" in 2014

a member of the wedding

In one of their recent newspapers ads, Lits, Philadelphia department store, told its readers "We've been practically 'a member of the wedding' thousands of times by furnishing so many thousands of new homes..."

Lits was chatting with its Camden market, folks who would make shopping in the new Camden suburban store a pleasant habit. The warm and friendly tone of the retail copy is paralleled by the art and layout of the ads.

Art and Advertising Director Ira Low has combined sales punch with a friendly come-on-in-and-see-us mood. Large illustrations give sock and focal point to the ads and unusual silhouetting, offbeat (for retail ads) art, and plenty of white space do the trick. These ads, says Ira Low, mark a new way of handling institutional retail advertising for a new suburban store. ●

case history

unified multi-product advertising

Problem: To unify advertising of American Viscose Corporation, and to create a distinctive identity for the company.

Background: American Viscose, largest producer of rayon and manufacturer of acetate yarn and cellophane, had been advertising and selling products under a series of different and unrelated brand names: Tufton in carpeting, Tricale in sheets, Sylvania in cellophane and Avco-set in washable rayon fabrics. Advertising stressed the use of these raw materials by end product manufacturers, but put little emphasis on brand and company identity. N. W. Ayer & Son appointed the agency for American Viscose early in 1955, decided to plan a program that would tie all advertising together and, at the same time, create a distinctive identity for the company.

Solution: Both Ayer and American Viscose agreed that separate brand names should be dropped and all products identified and promoted with a single family name: "Avisco." Advertising under the Avisco name would tie all products to the corporation, also pave the way for introducing new products in the future.

Another step was the development of an Avisco Integrity Tag. Manufacturers using Avisco materials and meeting quality standards may display the tag, which is backed by both advertising and merchandising programs.

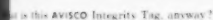
Ayer's Art Bureau looked for a symbol to use in promoting the name Avisco and the Integrity program. A single design was needed because end products made from Avisco raw materials are so

varied. In showing these products in different ads, it would be easy to lose the Avisco identity if there were no common symbol to unify them.

Many different shapes were tried: circles, ovals, triangles and irregular patterns. Some would have been fine in four-color ads but were too tricky for use on such things as packing cases or labels. Others were so unusual they distracted attention from the message. Hundreds of trade-marks now in use were studied. Many were found to be more a liability than an asset in the ads using them. Quite a few had outgrown their original association with the company, or were totally unrelated to the products they represented. For American Viscose, Ayer wanted a symbol that would lend itself easily to advertising layouts, promotion and merchandising materials, and at the same time be identifiable with Avisco products.

One suggestion was the cone shape of the spools on which Avisco yarns are wound. Basically a simple design, it gives a distinctive shape in which to enclose the Avisco name, and an unusual frame for illustrations. A number of cones can be used in one ad, framing illustrations or copy, to give continuity. The cone shape is also excellent for the Avisco Integrity Tag and for company labels. In fact, it may be used for any picture or copy to be tied in with American Viscose. And the shape is not in general use as a trademark.

Results: Usually it takes quite a while to register a new identity for a company. In this case, however, reaction to Avisco's new program was quick and complimentary. Trade publications called the change "a bold new program," "a significant step in modern merchandising," and "a positive identity for Avisco." And an increasingly large number of end product manufacturers have recognized the program's worth by mentioning Avisco and displaying the new trademark in their own advertising. ●



What is this AVISCO Integrity Tag, anyway?

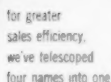
AVISCO CELLOPHANE

It's extra clear, giving more light and clarity to sell. But this Super cellophane is ordinary, extra.

And when you decide to sell them to "see" their cellophane? So the Super doesn't let.

Write: Wallace Gromeka, Rayco, after 2400 West 40th Avenue, into a clear cellophane.

Write: Wallace Gromeka, Rayco, after 2400 West 40th Avenue, into a clear cellophane.

**AVISCO®**

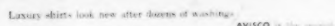
All quality products made from
raw materials produced by American
Viscose Corporation are now
identified by the trademark **AVISCEL**.

AVIRCO markets our best products against Tuftex in carpeting. Accuscan in carpet scrubbing machines. Trippac in shovels. Salsys in bulldozers.

The purpose is to make AVIRCO quality products better for the public to recognize and buy. And to allow us to promote and sell our materials more efficiently.

This unified and strengthened quality identity is laid out point by point in our platform for a dynamic future.

AMERICAN VISCOSE
CORPORATION



- 71

Philadelphia's 21st

*stresses "Good art is
good business" theme*

*The 21st Annual Exhibition of Advertising
and Editorial Art of the Art Director's*

*Club of Philadelphia took sharp aim at
top-level executives, as well as the
general public and the usual art and
graphic arts audience.*

*The show included 190 pieces screened
from 2000 entries. All the gold medal
winners are shown here.*

1) Joseph Gering... designer of show literature and posters.

2) Judges Bradbury Thompson (foreground), Will Burtin and William Golden and show chairman Philip Blank give entries a final going over.

3) Philip Blank... Chairman of the show and inventor of an automatic voting machine used to select the winners.

4) Show opened Philadelphia's newly renovated Commercial Museum. Here is a 24-sheet poster erected inside the museum entrance.



1)



2)



3)



1)



2)



3)

**MAGAZINE COVER DRAWING
PAINTING OR PHOTOGRAPH**

- 1) Art. Tana Hoban; Hoban-Gallob Studio
A.D. William E. Fink
Agy. Ladies' Home Journal
Adv. Ladies' Home Journal

MAGAZINE ADVERTISEMENT

- 2) A.D. Paul Darrow
Agy. N. W. Ayer & Son
Art. Irving Penn
Adv. De Beers Consolidated Mines

MAGAZINE ADVERTISING ILLUSTRATION

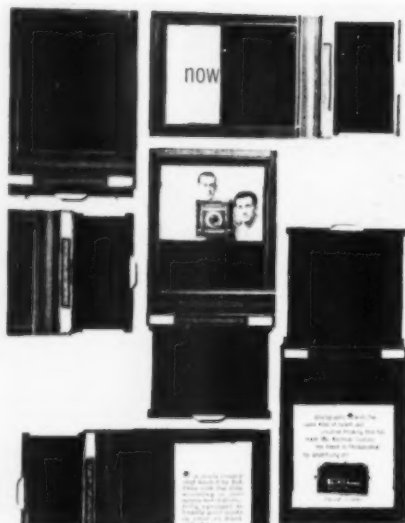
- 3) Art. Abraham Rattner
A.D. Walter Reinsel
Agy. N. W. Ayer & Son
Adv. Container Corp. of America

NEWSPAPER ADVERTISEMENT

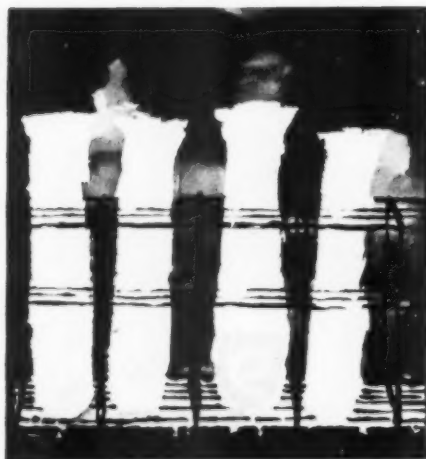
- 4) A.D. Bill Suraaky
Agy. N. W. Ayer & Son
Art. Irving Penn
Adv. Plymouth



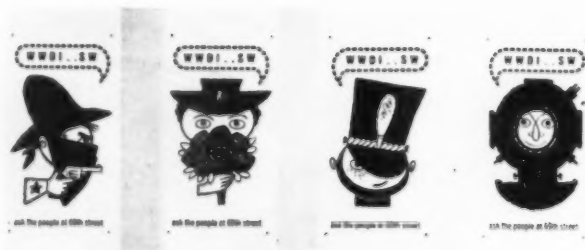
4)



5)



8)



7)



8)

449

TRADE PERIODICAL ADVERTISEMENT

- 5) A.D. Al Storz
 Agg. Mel Richman Studios, Inc.
 Art. Al Storz
 Adv. Mel Richman Studios, Inc.

TRADE PERIODICAL COLOR ILLUSTRATION

- 6) Art. Hal Lewis, Mel Richman Studios
 A.D. George P. Dukes
 Adv. Merck-Sharp & Dohme Inter.

SMALL ADVERTISEMENT

- 7) A.D. John C. Bythrow
 Agg. Geare-Marston, Inc.
 Art. Arthur Wallower
 Adv. Western Saving Fund Society of Phila.

HOUSE ORGAN, COMPANY MAGAZINE OR ANNUAL REPORT

- 8) A.D. Wm. A. Hirsch-Jos. Gering
 Art. Joseph Gering
 Adv. The Drake Press

PHARMACEUTICAL DIRECT MAIL PIECE

- 9) A.D. Andrew Schmith
 Agg. Sudler & Hennessey
 Adv. Sharp & Dohme

DIRECT MAIL ILLUSTRATION

- 10) Art. Elaine Kahn
 A.D. Vincent E. Hoffman
 Adv. Curtis Publishing Co.

BOOKLET OR DIRECT MAIL PIECE

- 11) A.D. Don Kubly, Wong Fong, Bob Lubbers
 Agg. N. W. Ayer & Son
 Art. Irving Penn
 Adv. Plymouth

GREETING CARD

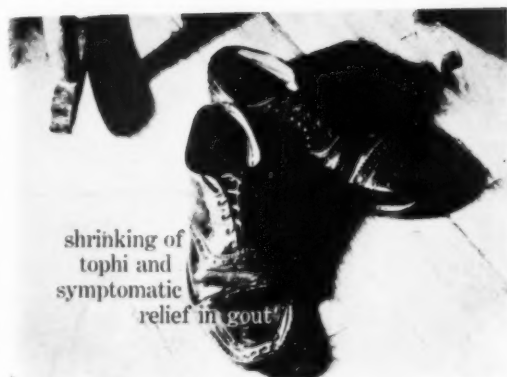
- 12) A.D.
 R. J. Schneeberg
 Art. R. J. Schneeberg
 Client. Hallmark Cards

POINT-OF-SALE MATERIAL

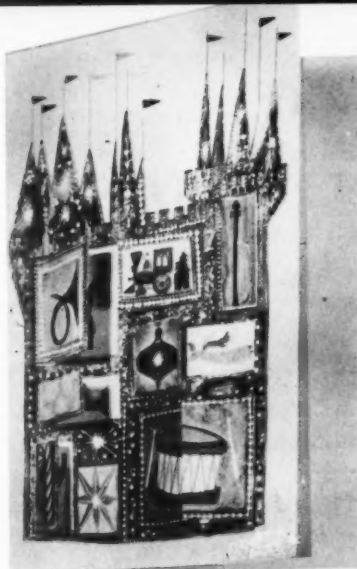
- 13) A.D. Edmond G. Thomas
 Agg. Chew, Harvey & Thomas
 Art. Mathew Leibowitz
 Adv. National Drug Co.

PACKAGING

- 14) A.D. Tom Vroman, Neil Fujita
 Art. Tom Vroman
 Adv. Columbia Records



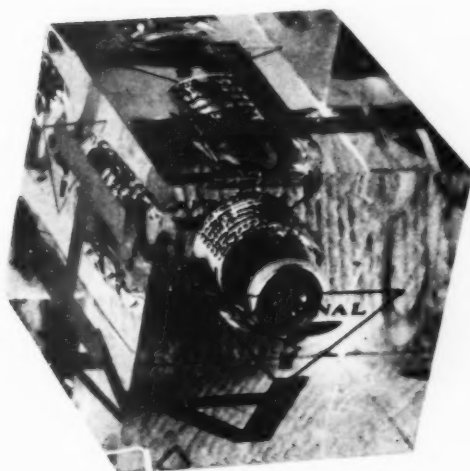
9)



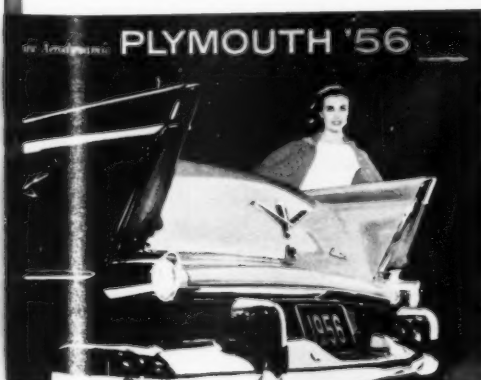
12)



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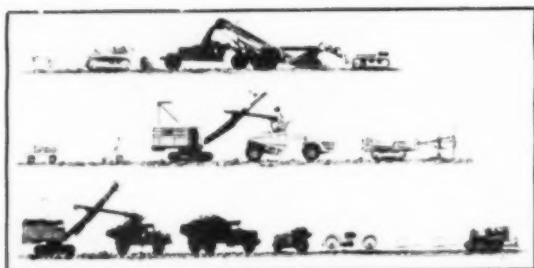
18)



19)



16)



17)

OUTDOOR POSTER ART

- 15) Art. Savignac
A.D. Andrew B. Schmith
Agy. Sharp and Dohme
Adv. Sharp and Dohme

INDOOR POSTER

- 16) A.D. Craig M. Bollman
Agy. Patterson Productions, Inc.
Art. Sid Steinberg
Adv. Lawn-boy Power Mowers

EDITORIAL COLOR ILLUSTRATION

- 17) Art. Lemuel B. Line
A.D. Leo Lionni
Adv. Fortune

COLOR CARTOON ILLUSTRATION

- 18) Art. Bob Miller
A.D. Bob Miller
Agy. N. W. Ayer & Son
Adv. Zippo

BLACK & WHITE CARTOON

- 19) Art. Roy McKie
A.D. Morris Guariglia
Agy. Geare Marston, Inc.
Adv. Lederle Laboratories

SEND IT TO
TYPO-PHILADELPHIA

YOU **DO** HAVE THE TIME!



*There's no need to compromise
your high standards in order
to meet a tight delivery date.
Typo-Philadelphia personnel
are on duty 24 hours a day,
6 days a week. By plane,
train, truck or messenger,
Typo-Philadelphia speeds
your job back to you in hours
... often exceeding the best
local service, yet assuring you
of the very finest in typography.*

**Send it to Typo...
and save time!**

*The nation's finest facilities for
metal and photographic composition.*

TYPOGRAPHIC SERVICE · INC

PRINTING CRAFTS BUILDING • 1027 ARCH STREET • PHILADELPHIA 7, PA. • WALnut 2-2715
NEW YORK OFFICE • THE CHANIN BUILDING • 122 EAST 42ND STREET • MURray Hill 2-2560



no hum-drums

just

humdingers

charles allen willi allen

adelaide faralli vincent faralli

edward gollub joseph gering

sol mednick helen williams

jack williams



Art direction—consultation and design

Illustration—photography and art

3 Dimensional art

Packaging

Promotional material

Point of sale

Phone WALnut 2-3690



910 CLINTON ST., PHILADELPHIA 7, PA.

in Philadelphia



United Engineers has the know-how to create a visual identity for your company. By using color, design and photography, we can help you establish a strong, lasting image for your business. Our services include: logo design, brochure design, letterhead design, business card design, and more. We are proud to be the leading visual identity firm in the Philadelphia area.

UNITED ENGINEERS

A Subsidiary of the Kenyon & Eckhardt Company
1000 Locust St., Philadelphia, PA 19106
(215) 595-1234

Credit in caption One of a series of full page full color Fortune ads for United Engineers. AD was Charles R. Evo of Gray & Rogers. Caption under picture describes scene, includes credit for artist Stanley Meltzoff.

K&E fully staffed

A year and a half ago Kenyon & Eckhardt opened a Philadelphia office to service the RCA account. Today the office is a fully staffed agency to service local and regional accounts.

Office head is I. Orrin Spellman. Account representatives are Robert Welsh, former ad manager for Hamilton Watch Co.; Shelly Scharfberg, from the New York office. Copy chief is Alin Blatchley, formerly of Gray & Rogers. Don Davidson is production manager and Joseph Gering is AD. William Brodsky is copywriter.

Wedgewood seminar

The First International Seminar on the life of Josiah Wedgewood and the products of the Wedgewood industry will be held at the Philadelphia Museum of Art, April 13-14. For further data contact Harry M. Buten, 246 N. Bowman Ave., Merion, Penna.

Eastern Colortype Opens Philadelphia Office

To offer fast, convenient service to customers outside the metropolitan New York area, the Eastern Colortype Corporation will open a Philadelphia sales office March 1 at 3701 North Broad Street.

In charge of the office is Bruno Gonnella, who will service the Philadelphia-Baltimore area for the company. He joins the company with a background as an art director who has been in charge of creative services.

Retail sale training, how important is it?

How important is the training of retail sales personnel? Arndt, Preston, Chapin, Lamb & Keen, Inc., Philadelphia advertising and public relations agency, has just completed a national study among retailers on this issue, and the findings have some significant inferences for manufacturers and store management.

More than 90% of the retailers participating in the survey feel, for example, that members of store management should be included in sales training sessions put on by manufacturers. Opinion was almost the same on whether such sessions should be staged separately for management and salespeople's groups, or include both.

Further, almost half (49%) of the retailers expressed the need for an "in-store" sales trainer; 27% said factory representatives and 12% said manufacturers' salesmen should conduct training sessions for retail salespeople.

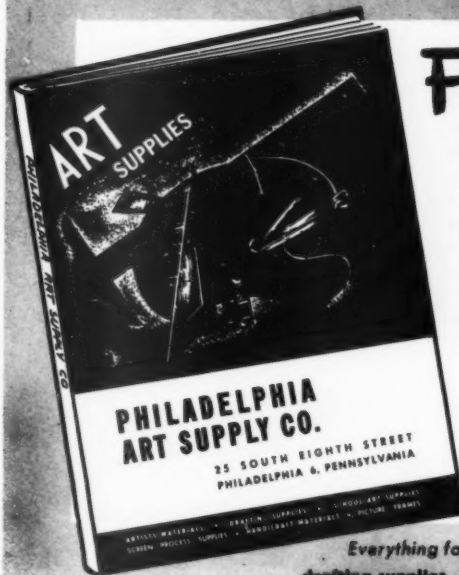
The inference here, agency researchers said, was that retail sales managers may find their time so taken up by administrative problems and detail that they themselves, feel a lack of acquaintance with the products being offered and the "how-to" of selling them, and also lack the time to do their own sales training.

The inference gains support from another finding. Asked "What types of

training
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Keen, Inc.
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art materials

now easy to order with this **BIG NEW CATALOG**



FREE

192 pages cover every kind of art supplies... colors, brushes, canvas, paper, easels... large items, small items... everything that any artist needs.

Send for a copy.
It's yours for the asking!

**PHILADELPHIA
ART SUPPLY CO.**

25 SOUTH EIGHTH STREET
PHILADELPHIA 6, PENNSYLVANIA

Everything for the artist including:
drafting supplies • screen process supplies
handicraft materials • picture frames

training material have you found particularly helpful?", a majority — 56% — expressed no opinion. Of those who replied, 16% mentioned charts, and 7% or smaller mentions were made of dramatizations, demonstrations, literature, manuals, product models, samples, photos and drawings.

Pressed on this issue, however, by a request for the ranking of accepted techniques on the score of effectiveness, here's how these retailers replied:

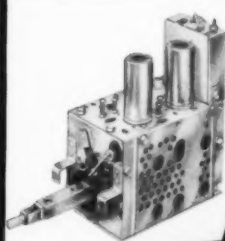
Lectures with product demonstrations were ranked most effective, with a weighted score of 327. Moving pictures scored 209, slide presentations 168 and straight lectures 85.

About nine in 10 retailers believe audience participation adds to training meetings; 89% agreed on this, but the panel divided evenly on whether meetings should be followed by quizzes.

Consumer benefits, competitive features and operation of product were thought of as the subjects to "get over" at sales training meetings. Indicative of changes in the merchandiser's lexicon is that in 1946, when they were queried on the same issue by Arndt, Preston, Chapin, Lamb & Keen, the important sales training subjects were described as "strongest sales points," "product uses," and "style or fashion significance."

Most retailers (65%) believe that sales training sessions should be held "in the store," and 52% prefer a time "just before the store opens," although 42% say the sessions should be held "in the evening." Whereas 10 years ago, they suggested that training sessions take up 30 minutes or less, today 84% plump for meetings that last 30 minutes or more.

The agency summarizes its studies of retailing and merchandising every other month in a 4-page bulletin called "Results." Copies of the bulletin, and additional detail if requested, may be obtained by writing the Research Department, Arndt, Preston, Chapin, Lamb & Keen, Inc., 160 N. 15th St., Philadelphia 2, Pa. •



YES
WE
DO ...
GOOD
INDUSTRIAL
RETOUCHING!

Stillmun Art Service

WALNUT 2-4842
12 S. 12TH ST., PHILA. 7, PA.

TYPE

Distributors for Foundries the World Over,
Known for Quality and Design

**CENTRAL
TYPE** | 1016 CHERRY STREET
PHILADELPHIA 7, PA.
WALNUT 2-3630

RU 6-1250



2006 Chancellor St. Philadelphia 3



Something
to
remember...

... the big, new

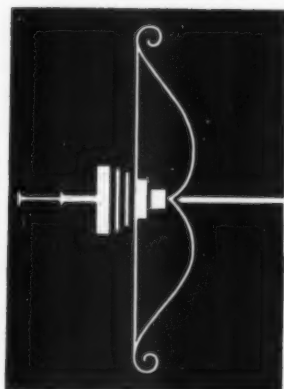
Lambert Jubilee Catalog

An important aid to users of fine quality photographs is the new king-size Lambert Jubilee Catalog. On its 90 pages are over 1500 sparkling photographs—all indexed for easy reference. It is durably bound and handsomely covered—a handbook of photographs on nearly every topic. Here is the largest and finest catalog of quality photographs available in today's market—an illustration tool that is almost as necessary as a pencil.

Remember to order yours TODAY!



**HAROLD M.
LAMBERT STUDIOS**
2807 Cheltenham Avenue
Philadelphia 50, Pa.
MAjestic 5-1400

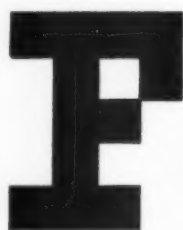


**WESLEY BOWMAN
STUDIO · INC.**

Photography

360 N. Michigan Ave.

Chicago 1, Ill.



**THE
FLAX
CO.**

**ARTISTS' MATERIALS
DRAFTING SUPPLIES**

176 N. Wabash Ave.,
Chicago 1, Ill. FI 6-4395

"None but the best"
ARTISTS' SUPPLY COMPANY

209-215 NORTH WABASH AVE., CHICAGO
RAndolph 6-8881 ANdover 3-8238

in Chicago



Wessel joins Hirschmann Dean Wessel has joined George Frederick Hirschmann as partner and AD. A native of Moline and graduate of the University of Illinois, Wessel also studied at Art Center School in Los Angeles. His work was shown on page 46 of the November 1955 issue of this magazine.

A member of the ADCC, STA, and Artists' Guild of Chicago, Mr. Wessel was also a freelance designer and formerly vice president of Ray Shaffer Studio.

Boyer joins Guild

Dick Boyer, of the studio bearing his name, has joined the Chicago Photographic Guild.

Redson heads CEMA

J. Harvey Redson of Redson Rice Corporation, Chicago (lithographers, envelope manufacturers), was recently elected 1956 president of the Chicago Envelope Manufacturers Association. He is also a director and vice-president of the national Envelope Manufacturer Association which is headquartered in New York City.

The association is active in developing more efficient methods of producing fine business stationery, product standards, training programs and new types of business envelopes.

King addresses SIU

Southern Illinois University held a typographic workshop for editors and printers in mid-February. It was headlined by typographer, designer, lecturer Howard N. King. Mr. King is vice president of Maple Press Co., York, Penna., and a typographic counselor to the Inter-type Corp.

At the SIU workshop he conducted morning and afternoon sessions with SIU staffers and in an evening session analyzed area publications.

Exhibitors clinic in Chicago at Morrison, July 10-12

The annual Exhibitors Advisory Council Clinic will be held July 10-12 at Chicago's Hotel Morrison. Exhibits will cover every phase of the show industry including exhibit builders, photographers, basic material manufacturers as well as suppliers of audio-visual equipment.



King size poster General Outdoor recently completed a king-size poster for Budweiser. The poster is 16 oz. can. Here GOA painter superintendent William Meech checks details on cut out of board to be used in Oklahoma City.

IIT holds 3 shows

Three early 1956 exhibitions were held by Illinois Institute of Technology. First was a showing of the work of typographic designer Frank Barr. Examples of industrial design from Britain were on display during March. Architecture of Ludwig Mies van der Rohe was displayed through April 14.

STA starts year with full program

January and February were busy months for STA-ers. Following the exhibit of Lester Beall's work at STA-Normandy House Gallery, which featured a redesign project carried out for the Torrington Company of Vermont, water colors and lithographs of Imre Reiner were on display till mid-February. In addition to being enjoyed by the members, the STA exhibits strive to stimulate public interest in design, typography and printing.

An evening meeting featured Rev. E. M. Catich. He is head of the Art

Make your ads sell, Sklarewitz advises

The attitude that advertising is a good-time luxury, which can be afforded only by already-successful businesses, is "dangerous," Writer Norman Sklarewitz says.

Sklarewitz gives his views in an article, "How to Handle Your Advertising," published in the March issue of "Success Unlimited" magazine.

The magazine is published by Napoleon Hill Associates, Chicago, as an aid to persons launching their own enterprises.

Sklarewitz says many small businessmen throw up their hands and complain they've "too much to do" to try to be "an advertising expert, too."

"This may well be true," Sklarewitz says. "Yet no matter how good your product or service is, you're headed for trouble if no one knows about it and buys it. The job of 'telling the world' is best done by advertising. And you don't have to be a creative genius to do an effective job."

Sklarewitz gives a comprehensive run-

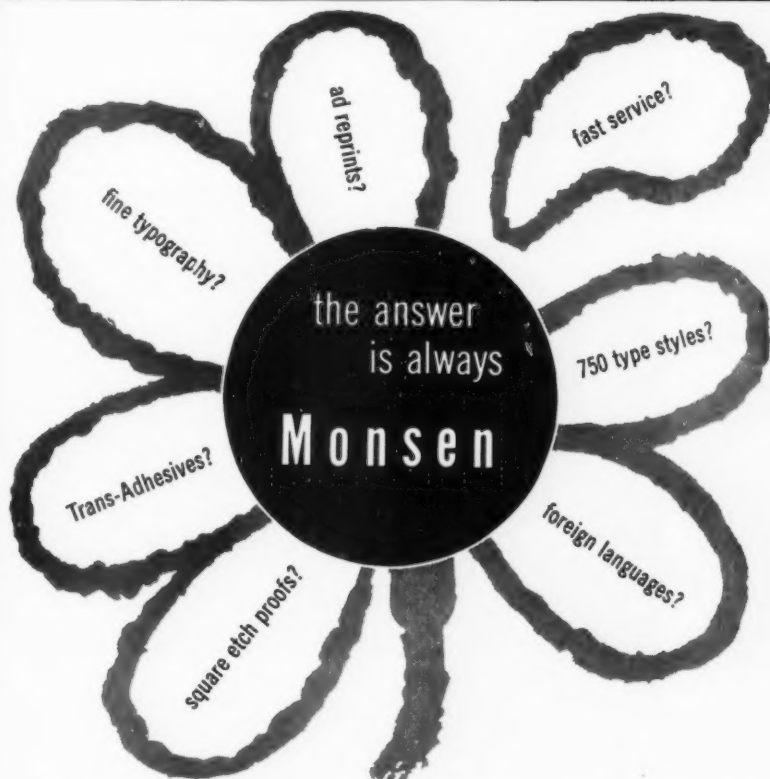
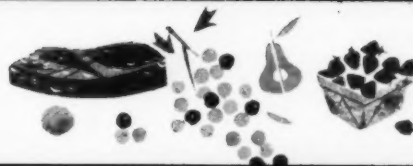
john solarz

creative advertising design at its best



Brilliant young graphic designer selectively sensitive to the progressive combining of modern design, illustration and fine typography to contemporary advertising art.

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All around the town"*
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For Artists' Needs

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LExington 2-0300
- 40 EAST 43rd STREET
MURray Hill 2-2820
- 140 WEST 57th STREET
CIRCLE 7-6607

IN PHILADELPHIA

HENRY H. TAWS, INC.

- 1527 WALNUT STREET
RIttenhouse 6-8742

PHONE FOR PROMPT SERVICE

down on various types of advertising media and how a small businessman can employ them most effectively. He also tells how the trades person can obtain help from such sources as the media salesman on technical matters. Manufacturers and jobbers also have advertising facilities to aid the small retailer.

Sklarewitz has one word of warning: "Money spent for advertisements on the idea that just having your name and address appear creates good will and therefore sales is often wishful thinking. An ad that moves the consumer to action should have a sales idea, some emotional appeal, a sales argument and a real objective."

Good design sells, say industry heads

Leading industrialists have named the industrial designer an "indispensable part of the management-production-sales team". At the recent Industrial Design Conference in Chicago, statements from industry heads were read in which the designer was recognized as having a major share in the responsibility for the success of new product development.

Dave Chapman, head of his own industrial design firm and president of Design Research Inc., opened the conference with a history of the evolving

prominence of the designer's role in industry. He said, "Stiff competition in today's markets demands products that are more than just 'glamorous'. The real and expanding markets exist where creative visual design is combined with improved function and a competitive price structure. Today's designer must answer the demands of the consumer, as well as the manufacturer in the new products he develops."

STA forms evening magic lantern group

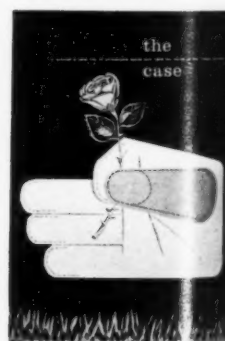
A Wednesday evening group interested in viewing movies and slides of visual appeal has been formed by the STA. It will meet in the music room on the 4th floor of the Newberry Library, at 7:00 PM. Season membership is \$5.00. For further information write Ann Overton, 433 E. Erie St., Chicago 11. Spring program started February 22, ran through April 11.

Art Studios elect

Clint Conrad of Vogue-Wright Studios was re-elected president of the Association of Art Studios in Chicago. Other re-elected officers are Bob Fox, Grant-Jacoby Studios, vice president; Stanley R. Anderson, Berlet-Anderson-Marlin, treasurer. ●

ed
cullen
charles
peitz
john
hoover
join
tom
vroman

ed cullen, designer
Shown: Cover for house organ
for his client, C. Schmidt &
Sons. Awarded Silver
Certificate 1956 Annual
Exhibition of Advertising
Art in Philadelphia.



in adding the creati

what's new

SHOW CARD COLORS. Newly formulated Show Card Colors are offered by Craftint. They are available in 44 colors in two-ounce, half pint, pint, quart and gallon jars. Color charts will be sent upon request: Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ohio.

NON REFLECTING GLASS. A new glass which prevents light reflection and permits clear visibility from any angle has been developed for use in framing photographs and paintings. Known as Tru-Site, it is manufactured by Dearborn Glass Co., Bedford Park, Ill.

CLIP ART BOOKS. John Andrews, livestock and poultry artist, has prepared three new clip art books: Baby Chicks, Grown Chickens, and Swine. Illustrations are printed on one side on Kromkote and each is shown in different sizes. Additional books of other farm animals are being prepared to complete a file of poultry and livestock drawings. For information, Mr. Andrews is at 7263 North Ridge Drive, Omaha, Nebraska.

FILMOTYPE RENTAL. Booklet describing a "Pays-for-Itself" plan of the Filmotype Corp. gives the uses of the machine and provides information on a rental plan for users. For copies, write Filmotype, 60 W. Superior St., Chicago 10, Ill.

DRAFTING TABLE. A newly designed drawing board swings flat against the wall when not in use. Drafting boards up to 31" x 42" can be used in the bracket mount. Swivel attachment is available which allows board to turn and lock in any position. For additional information, write Art Engineering Assoc., 3505 Broadway, Kansas City 11, Mo.

AID TO ADS AND PMs. A unique aid in the comparison of velox screens (from 55-120) and the selection of type to surprint and drop out of these screens, has just been released by Mask-O-Neg. Designed and produced by Production Studio, the handy size guide is printed on a durable coated card ready to hang over the desk for quick reference. For your free copy write Mask-O-Neg, 157 Spring Street, NYC 12.

(Continued on page 87)

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**SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE**

**SAVE TIME WITH
THE RIGHT PRINT**

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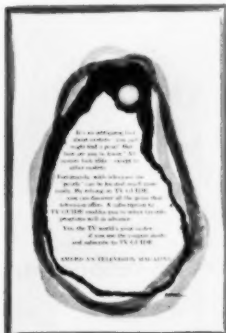
charles peitz,
illustrator

Shown: One of a series of United Air Lines illustrations for N. W. Ayer & Son



john hoover,
designer

Shown: Insert page for TV Guide publication. Awarded Certificate of Excellence 1956 Annual Exhibition of Advertising Art in Phila.



tom vroman,
graphic designer

Shown: Record Album cover for his client, Columbia Records. Awarded Gold Medal 1956 Annual Exhibition of Advertising Art in Phila.



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270 park ave.
plaza 5-0945

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STUDIOS INC.

PHILADELPHIA
2009 Chestnut st.
locust 7-7600

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design consultants

for such firms as:

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Ford Motor Company
Chrysler Corporation
Coca-Cola
Gruen Watch
Company
Cole of California
Max Factor
Container Corporation
of America
Bireley's
Hunt Foods, Inc.
Great Lakes Carbon
Corporation
Hilton Hotels
Carnation Company
Capitol Records



MEDAL AWARD

los angeles
art directors
for
point-of-sale
display

CERTIFICATE AWARD for direct mail
folder—los angeles art directors show

FOUR CERTIFICATES from AIGA show

GOULD+SMITH ASSOCIATES
250 so. la cienega, beverly hills, calif.

who knows...

you may be the layout artist, illustrator, or retoucher
we*are looking for. Write, call, or walk to
Harte-Coleman & Associates, 2504 W. 7th St.,
Los Angeles 57, DUnkirk 8-6194

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Professional Training in Painting, Industrial Design, Illustration, Advertising Design and Photography. 25th year of operation . . . New terms begin June 1956, September 1956, February 1957. Four year programs leading to degree of B.P.A. and M.P.A.

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5353 West Third Street, Los Angeles

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THIS IS
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FOR YOU



Chromastat
full color copy prints

FAST
1 to 2 days plant time.
ECONOMICAL
Saves cost of duplicating
color art, scrap, etc., by hand.

USEFUL
For color copies of visuals,
comps. Stat color art to fit.

VERSATILE
Copies actual products,
displays in color.

First and finest colorstats since 1948
RAPID COLORPRINT CO.
GLENDALE, CALIFORNIA
ALSO STANDARD STUDIOS, INC., CHICAGO
AND DUNN BLUE PRINT, DETROIT

what's new

(Continued from page 88)

IDEA CHECK LIST. For the ad manager and sales promotion manager, in planning a cohesive advertising program for his company, Torgesen & Cutcliffe, 31 16th St., N.W., Atlanta 9, Ga., have compiled a check list called "Idea Starters". It itemizes some 200 sales techniques. Write on letterhead for copies.

FLASH GUIDE. Revised flash guide for use with all current models of the Leica has been published by E. Leitz, Inc., 468 Fourth Ave., New York 16. Among the new features of the guide charts is a column for use with the new Kodachrome Type F film.

LONG RANGE PHOTOGRAPHY. Accessories which convert the Balscope Sr. telescope into an extra-powerful telescopic lens for 35mm. reflex cameras have been announced by Bausch & Lomb Optical Co., Rochester, N. Y. These accessories are the Tel-Cam adapter, which supports the camera at the eyepiece, a light-tight sleeve between the eyepiece and camera lens, and an adapter which fits the Balscope to any standard tripod. When used with a 20-power eyepiece, the Balscope is equivalent to a 1,000mm. telephoto lens; a 30-power eyepiece provides the equivalent of a 1,500mm. lens. Using Tri-X film, exposures as brief as 1/200 second are possible; with Super-XX, long-range photography as fast as 1/50 second is possible. Available in 15, 20, 30, or 60-power. For information contact a Balscope dealer.

PHOTO RETOUCHING WITH CHEMICALS as the medium, instead of paint, produces effects which are not attainable with an airbrush. It is invisible and not only retains but also improves the photographic quality of the print. It is claimed that textures are enhanced, details become sharper and there is no distortion. It is used on black and white photos. For further information, contact Jorge D. Mills, 101 W. 42 St., New York 36. BR 9-9199.

PHOTO LAB PRICE LIST. Bebell & Bebell Color Laboratories offers a wall-chart style price list covering still color photographic duplication. It details their services, costs, schedules, etc. 108 W. 24 St., New York 11.

(Continued on page 90)

Largest Selection!

Hand Lettered Alphabets

Supplied in multiple letters on micro-thin acetate sheets with adhesive back

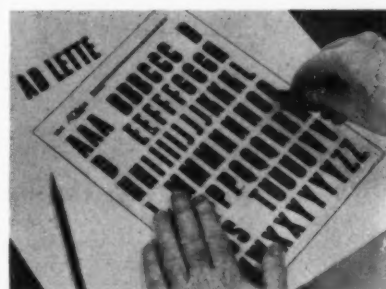
Letter it with AD-letter

THIS NEW QUICK EASY WAY

Only \$1.35 per sheet for top quality hand lettering

Get Sheets and FREE catalog of 117 styles at your art supply dealer

Many new styles JUST OUT!



Merely cut out letters with razor blade, assemble on light blue line, or graph paper.

ART DIRECTORS—AD-letter fits any budget and assures fast delivery. Ask your art studio to set your next job in AD-letter.

ARTISTS—ART STUDIOS—AD-letter's superior quality and quick assembly makes it possible to bill at top hourly rates at lowest cost.



If your art supply dealer cannot supply you, write or phone Arthur Brown & Bro., Inc., 2 West 46th St., New York 36, N.Y., CO 57100 or AD-letter, 332 1/2 S. La Brea, Los Angeles 36, Calif., WE 31131 or AD-letter, 159 E. Chicago Ave., Chicago 11, Ill., WH 32424.

shiva standard oil colors • shiva easels • shiva signature oil colors • shiva contemporary water colors • shiva nu-temperas • shiva block printing inks • shiva whites

the finest . . .



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shadow of
a doubt!

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STORYBOARD, INC.
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8490 Malrose Ave
Hollywood 46



Blechnan

West Coast representatives for Charles E. Cooper Inc. of New York.

PHOTO: YAVNO

DESIGN: ZOLOTOW

FRED KOPP ADVERTISING AND TV ART
3107 BEVERLY BLVD., L.A. 57, CALIF.
DUNKIRK 9-3118

Fred Kopp, Norman Weiner, Herbert Rasche and Chuck Williams.

On the path to your door are 4 sales representatives:

and dozens of Los Angeles artists . . . it will lead to Fred Kopp Advertising and TV Art studio.

Follow the path taken by 164 West Coast Advertisers, all major West Coast Advertising Agencies,

LOOK IN THE RIGHT DIRECTION
FOR THE RIGHT STUDIO!



CHARLES W. NORTH
Studios

Murray Hill 6-5740

381 FOURTH AVE. • NEW YORK 16



We're preparing at
Chouinard Art Institute
33 South Grand View Street
Los Angeles 37, California

what's new

(Continued from page 87)

BRAUN FLASH UNIT. New electronic flash unit from Germany, called the Braun Hobby Standard is usable on all cameras now synchronized for electronic flash. It operates on any of three electrical supplies: flashlight cells, 110 or 220 AC house current or a wet-pack battery (a small charger is available). Intensity of light is distributed evenly over the subject; it is a variable reflector—normal light beam angle of 50 degrees can be increased to 70 degrees for wide angle lenses.

Information available from E. Leitz Inc., New York.

RUBBER CEMENT PEN. Poppet, a new vest pocket pen-type adhesive applicator, ejects a small dot of rubber cement each time it is tapped where cement is desired. A cap keeps the cement from soiling clothes when pen is not in use. Holds enough for about 5000 dots; refills are available in plastic ampoules. Distributed by Poppet Corp., North Bergen, N. J.

ADHESIVE MOUNTING FILM. Cold Mount is a double coated film that sticks without discoloring or staining copy with age. Where rubber cement and other adhesives are a problem, Cold Mount is said to offer a solution. Backing sheets may be peeled off and one adhesive surface applied to the copy and the other to the mounting surface. Samples and description may be obtained from Bourges Color Corp., 80 Fifth Ave., NYC 11.



Cover designer

Ned Jacoby, designer and photographer of this month's cover, graduated from Dartmouth College, spent six years in the AAF, studied advertising design at Diamond and worked for Jack Roberts Chouinard Art Institute with Harry Carson-Roberts before free-lancing in Los Angeles.

A vice-president of The Art Director Club of Los Angeles, he has a class in advertising design at Chouinard and works with his partner, Bob Perine, a Perine-Jacoby in Newport Beach, California.

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GLASS • PLASTICS • POINT OF SALE DISPLAYS • CAR CARDS • BANNERS • POSTERS
Layouts, Sketches, Art Work and Lettering Furnished With Every Job

STUDIO ARTISTS, INC. LOS ANGELES

It diverts us to reflect that, come what may, "the Job" is the important thing



PHOTO BY BERYL AND RENE

ABCDEFGHIJKLMNOPQRSTUVWXYZ FINE TYPOGRAPHY

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Right on the nose / ASK ANY LOS ANGELES ART DIRECTOR

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DESIGN BY LOUIS DANZIGER

trade talk

ART DIRECTORS BALTIMORE: Clyde Maybe from Katz

Agency to Bob Lapham's Studio . . . Lennie Smith is now with Art-Litho, he was with Kramer Bodine Studios . . . CHICAGO:

Corinne Gorr is the new AD at Bell and Howell, moved up from advertising production manager . . . Helmut Boenisch, from AD

to vice president in charge of creative services at Waldie & Briggs . . . F. G. Strobel, formerly AD at Foote, Cone & Belding, now with Walker B. Sheriff, as creative AD . . .

LOS ANGELES: AD Don Moore, from Wilson & Beesler Art Service, L.A., to Patch and Curtis Advertising, Long Beach . . . AD

Chuck Williams, recently with Warwick and Legler, has joined Fred Kopp Advertising and TV Art as sales representative. . . .

Dick Lawrence with West-Marquis . . . Robert E. Angell from San Francisco AD club to L.A. and Richard N. Meltzer Adv. Inc. . . .

Fred Kaplan, now a vice president at Dan B. Miner Co. . . . NEW BRITAIN, CONN.: AD

E. Morgan Kelly, AD at Hugh H. Graham & Associates, now senior vice president also . . . NEW YORK: Wallace Elton, past president of NSAD and vice president at J. Walter Thompson, covered in Printers' Ink, March 2,

with a 3-page picture story . . . Marjorie Furst is new AD at Industrial Art Service and Adv. Agency . . . Barney Kane, AD, and

Carl Klein, asst. AD, at C. J. Herrick Associates . . . Bob Kane, AD, and Gus Anton, asst. AD, at Ogilvy, Benson & Mather . . .

AD Jack J. Solomon, now vice president at Raymond Advertising, Newark, N. J. . . . Ralph Breswitz, now art director at Ogilvy, Benson & Mather . . . New ADs at Grey

Advertising are Gunnar Anderson, from Ellington & Co., and Leonard Stroutz from L. W. Frolich . . . Jerry Friedman, now AD at

Allen Christopher Co., formerly art staffer at Lane-Bender . . . AD Ed Henderson, now art supervisor at Kenyon & Eckhardt . . . AD at

K & E also is Warren Perryman, from Ketchum MacLeod & Grove . . . AD Howard Munce at Foote, Cone & Belding, formerly with

Cunningham & Walsh . . . AD at Emil Mogul is John M. Sanchez . . . Formerly with Doyle Dane Bernbach, AD Gene Garlanda, is now

with Gilbert Advertising . . . Herb Young, asst. AD at BBDO, exhibited at the annual oil show, National Academy of Design . . .

PHILADELPHIA: AD James C. Roberson, now art director and vice president at Arndt, Preston, Chapin, Lamb & Keen . . . Don

Boylan, AD at Snellenberg's . . . AD Stanley F. Olley now vice president at Lee Ramsdell & Co. . . . PHOENIX: Now art director at

Charles H. Garland & Assoc. is Arthur Shields, former free lance artist . . . SAN FRANCISCO: Bill Nellor, AD and free lance

artist, now with Botsford Constantine & Gardner . . . SEATTLE: Irwin Caplan now syndi

acc

photography
850 NO. FAIRFAX AVE. HOLLYWOOD, CALIF. OLIVE 3-2940
PETER JAMES SAMERJAN



production bulletin

new typefaces, 30-sheet posters, copy films,

electronic type proofs, publication metallic inks

CURTIS OFFERS METALLIC INK FOR ADS: Curtis-Publishing Company is offering its advertisers a new metallic ink suitable for use on high speed presses. The ink, developed in Curtis laboratories, has a high degree of reflecting power and less tendency to tarnish. It is available in gold, silver, red, yellow and blue. It is said to work well as a background color, but is not yet practical for use on half-tones.

**ABCDEFGHIJKL
MNOPQRSTUVWXYZ
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abcdefghijklmno
pqrstuvwxyz
\$1234567890**

NEW TYPEFACES and specimen showings released in the fast few weeks include ATF's *Craw Clarendon*, shown here, is available in sizes from 8-72 points. A lighter weight is being designed also.

Intertype Corp. now has showings of 6 and 14 point *Cornell* with bold, 24 point *Futura Extrabold* (also available in 12, 14, 18 points), 7 and 10 point *Imperial* with italic and small caps, 8½ point *Imperial* with bold, 8 point *Regal*

No. 1B Teletype with bold.

Klingspor Typefounders has just issued a folder containing specimen sheets for 22 imported typefaces.

SCREEN PROCESS STANDARDS: Quality control standards have been adopted for the stencil silk used by the screen process printing industry. The new standards have been approved by all major suppliers. Data covers yarn to be used, weight, mesh count. Copies of the new standards are obtainable from the SPPA, 549 W. Randolph St., Chicago 6.

GRAVURE COPY FILM: A new Kodak gravure copy film with exceptional high-light contrast is said to reduce need for highlight masking. Film is designed for requirements of photogravure printing and all other operations involving copying of photographic prints for subsequent photographic reproduction. It is available from Kodak Graphic Arts Dealers in the following sheet film sizes: 5x7; 8x10; 11x14; 12x15; 14x17; 16x20; and 20x24.

PLATE TONE CONTROL: A Variable Response Unit has been developed by Fairchild Graphic Equipment Inc. to enable Fairchild Scan-A-Graver to modify the gray scale of copy when electronically making plastic engravings from it. The VRU can make the reproduction more or less contrasty than the copy along the entire tone scale or in any selected portion of it. An illustrated booklet showing the effects achieved is available from the company at 88-06 Van Wyck Expressway, Jamaica 1, N. Y.

30-SHEET POSTERS: The king-size 30-sheet poster has been in use, experimentally, for the past year. Now a committee of the Lithographers National Association reports on some of the technical problems involved and makes the following recommendations: reduce work size from 116" x 263" to 115" x 259" (to compensate for paper stretch and bring size into some proportions as for 24-sheet posters); lithographers should stamp on the outside of every poster a layout showing how sheets are numbered, the size of the work area in inches, whether it is a 24-or 30-sheet poster, and whether it is a rainlap poster. These and other problems concerning the 30-sheet poster will be aired at the LNA annual convention, May 10-12, at the Drake Hotel in Chicago.



ELECTRONIC TYPE PROOFS: A 2-way electronic transmitter, which relays copy, art, layouts and written instructions from customer to shop in less than 3 minutes is being used by Rapid Typographers of New York. Similarly type proofs are delivered electronically, saving time and eliminating delays on rush jobs. ●

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PHOTOSTAT SERVICES:

- Matte and Glossy Stats
- Quantity Stats in Register
- Color Stats from Flat or 3-D Art

STATS ON ACETATE:

- Black, White or Color Stats on Clear Acetate
- Varicolor Prints

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- Copy Photos
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SLIDE SERVICES:

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- 35mm in Color and Black and White
- Vugraph Slides in Color and Black and White
- Film Strips in Color and Black and White
- Printouts
- Display Transparencies

Additional services available to meet any individual requirements. Call today. Our representatives are always ready to serve you.

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1168 - 6th AVENUE, N. Y. JUDSON 2-1396

trade talk

cated by Hall as a daily newspaper feature—his SEP "Famous Last Words" is the piece . . . ST. LOUIS: **Gene M. Kowall** from Arthur Meyerhoff, Chicago, to D'Arcy Advertising as exec. AD . . . **George E. Smith**, from Meyerhoff, too, to art staff member at D'Arcy . . . WASHINGTON: **Antonio Lopez**, now AD at Robert Gamble Advertising . . . **Murray Nathan** is asst. AD at Henry J. Kaufman . . . **Tom Hickson**, designer and illustrator, now with Art Designers Studio . . .

ART & DESIGN ATLANTA:

Rebecca Hicks, active in Atlanta AD Club, moves to New York . . . **Sheldon Dickstein**, formerly free lance in New York, here with Lockheed Aircraft special arts group as designer . . . LOS ANGELES: **Barbara Wood**, fashion AD at Carson Roberts, has had one of her 10 paintings hung at the Parsons school in New York purchased by Claire McCardell . . . **Joseph Young**, well known muralist, has completed installation of an Italian glass mosaic mural for Temple Emanuel, Beverly Hills. This is the first major mosaic mural to be installed in a Jewish temple since Pasadena have enamel panels on the temple's Biblical times . . . **Jean and Arthur Ames** of Pasadena have enamel panels on the temple's entrance doorways . . . MONTREAL:

Alex Taylor now at 585 Lakeshore road, Beaurepaire, Que. . . **Jim Buchanan** at Harold F. Stanfield . . . Tempo Artists, Inc. has been formed by George Anderson, George Taylor, free lancers, and Ralph Ball, formerly with Studio Artists. New firm, to handle ad art, has offices at 1127 Crenshaw . . . NEW YORK: **Ben Smolen** of Smolen Associates has been issued a patent for a new invention, has several other working . . . **Hugo Block** now with Ben Smolen Associates as representative and AD . . . **Marston A. Hamlin**, formerly with Bettman Archive, now with Culver Service . . . **Will Burtin**, graphic and industrial designer, now in his new studio, 132 E. 58 St., formerly at 11 W. 42. New phone is PL 5-0220 . . . **Richard Lockwood** has opened his own office, 39 E. 49 St. Formerly at Kudner agency **Fujita Associates** is a new packaging design firm, at 70 E. 56 St. . . **Peggy Bacon**, painter and illustrator, is the only woman elected to National Institute of Arts and Letters . . . Other painters named include **Mark Tobey**, **Ben Shahn**, **Jack Levine**, **Edwin Dickinson**, **Stuart Davis** . . . **Lyle O. Brown**, new plant manager at Pavelle Color, largest independent color photofinishing company in U.S. Brown has been with Eastman's Kodachrome processing and printing lab in Chi for 10 years . . . **C & I** has had an exhibit at European Poster show, courtesy of National Serigraph Society . . . **The Headliners** has new phone—OXford 7-4820 . . . **Matthew**

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photo of staff's children by bernard gardner



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GEORGE BERNARD SHAW
Man and Superman, I, 1903



ART DIRECTION

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LOS ANGELES 35, CALIF.
BRADSHAW 2-7113
CRESTVIEW 4-1473

(advertisement)

A Message From South Jersey

by ROY GERMANOTTA

A few may be acquainted with the Toms River Area, but it is not strange that when we push further south everything becomes foreign. It's really amazing how such a beautiful area could have remained hidden for so many years.

Tuckerton, in Little Egg Harbor, is pointed out by historians as one of the original ports of entry into the New World, later, becoming New Jersey's leading fishing center and gradually mellowing into a forgotten paradise. Its waterways are probably the finest in the entire northeast and its woodlands fantastic, literally filled with holly, laurel, cedar and majestic pines. A walk through the streets of this town impresses you with the characteristics of its early American origin. The gentle nature of its seasons has persuaded a large number of folk to seek homes here.

Clinging to the very edge of this community is an area of approximately 1100 acres that has come under our control. This is a stretch of land that runs from the old Atlantic City road to the Little Egg Harbor, southern terminus of Barnegat Bay, giving us miles of frontage on this great bay and acres of woodland and meadowland. Here we are creating the most beautiful vacationland in the

entire New York and Philadelphia metropolitan area.

Within this area we are setting aside a tract of 150 acres in the shape of an amphitheater, the center of which is a 35 acre fresh water lake exclusively for the use of residents of this tract. The ground around this lake slopes gently upward to heights of 35 feet thus affording a fine view of bay and lake. Directly across from this lake is a large modern boat basin, shopping center and motel area. These facilities are available on a club basis, affording bay and ocean sailing and fishing. The ocean, by the way, is directly across the bay through beautiful and wide Little Egg Inlet. This 150 acre tract will be divided into acre plots and appropriate restrictions imposed to maintain the beauty and character of the land. An informative booklet is available for further information.

For the New York people a ride on the Turnpike to Exit 11 and then to the Garden State Parkway to exit 58 at Tuckerton, New Jersey, a matter of an hour and a half from the Lincoln Tunnel.

Holly Lake Park Association
Great Bay Blvd., Tuckerton, N.J.
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CYNTHIA BAXTER

trade talk

Leibowitz' 4-color illustration for AVCO corporation's ad in Business Week is available (copies) from AVCO's Public Relations dept. . . . Hathaway shirt campaign (man with eyepatch) is so well known that agency **Ogilvy, Benson and Mather** ran a picture ad with no copy or brand name . . . New partnership has been formed by **Sid Dempsey** and **Phil Beaman**. Name to be Dempsey and Beaman Studio, general art service offered, address: 55 W. 42 St., phone: CH 4-0361, LO 3-1968 . . . Designer **George Samerjan** back from coast where he was on assignment for 20th Century-Fox. Also guest speaker at Richmond, W. Va., Printers association annual awards dinner . . . **Donald Skler** now with Production Studio, 2 W. 29 St., as layout man, LE 2-8552 . . . **Parsons Paper** is offering free a portfolio of Prestige letterhead design by **Lester Beall** . . . **Freeman Elliott**, of Charles E. Cooper, painted the February cover for American Weekly . . . CEC's **Ken Fagg** spent eight months supervising construction of plaster models for the first geographical globes to be produced in quantity showing physical features in relief . . . Geo-Physical Maps to manufacture these, in color . . . **Bob Meyers** and **Al Baxter** of CEC were painters of Ford poster "Kissin' cousin" which won first place in its division at the Annual Outdoor Advertising show in Chicago. AD was **George Booth** of J. Walter Thompson . . . **Chuck Cooper** was guest speaker for the Artists Guild of N.Y. . . . **Edward Gough** is new artist at CEC . . . PHILADELPHIA: **Charles Poltz**, illustrator, now with Mel Richman Studios . . . **Nissan Gallant**, fashion artist, has joined Design Associates . . . PORTLAND, ORE.: A new studio has been formed by **Byron Ferris**, past president of the Portland Ad Artists guild and formerly with 722 Cascade studio, and **Arvid Orbeck**, formerly with Cole & Weber agency. Specializing in free lance design, the new studio is at 1015 SW Yamhill . . . SAN FRANCISCO: **Kathy Finck**, formerly with Wyatt and Welsh, has been added to staff at Shawl Nyeland & Seavey . . . **Walter Landor & Associates**, industrial design group, crowing over their success with the Old Fitzgerald "Candlelight" Christmas gift decanter. Tide found that liquor dealers in major cities noted the brand scored exceptional rise in sales . . . "Its success was so great that the distillery ran out of stock well before Christmas." . . . **Peter Wolf**, formerly of Santa Barbara, now with Shawl, Nyeland & Seavey . . . SARASOTA, FLA.: **Sid Hix**, Chicago cartoonist, has moved his studio here, 2313 Valencia Dr. . . . TORONTO: **Chris Yaneff**, advertising, promotion and editorial AD of The Financial Post for six years, has established his own firm, 1 Benvenuto place . . . SEATTLE: **Associate Artists** now at



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Flexo-Lettering NEW YORK

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trade talk

501 Orpheum building . . . WASHINGTON:
Leonard Rennie and staff of **Design and Pro-
duction, Inc.** won recognition for two 1955
jobs—the "Display World" medal of excel-
lence for the Geneva "Atoms for Peace,"
and the Bethlehem Steel Co. exhibit at the
Smithsonian received local and national men-
tion . . . WESTPORT: **Reg Massie**, AD of
Reporter magazine, and his wife **Nancy**
originated a project to recreate the Battle of
Gettysburg with toy figures, panorama, etc.
Others enlisted in the cause are **Tom Arm-
strong**, **Dan Noonan** of Wilton, **Wilford
Massie**, and other artists, largely of Disney
Studios experience . . . **Bob Hallock** designed
the 4-color line announcement for Westport
Artists Dinner and 2-man exhibit, using over-
size numerals as eye-stoppers.

CAMPAIGNS Hunter Douglas Alumi- num Corp. spending

\$1,000,000 plus to promote consumer products
under its Flexalum trademark . . . watch
Swank spring ads for jewelry and leather
goods. Will stress line's elegance in maga-
zines and Sunday supplements . . . **swim-
ming pool industry** will spend \$5,000,000 this
year, triple 1955 expenditures . . . **Exquisite
Form Brassiere** is sharing production costs
of cooperative ads with retailers. They are
believed to be the first in their line to do
so . . . **Manischewitz** running record drive
for its kosher wines . . . **Schenley** is discard-
ing its big-selling black-label container for
Schenley Reserve. Amber bottle will be re-
placed by clear glass, modern designed con-
tainer, richly labelled and decorated in gold.
Multi-million ad drive to push it starts in
the Spring . . . Schenley has also developed
a new type shipping case, which it will make
available to other users. Called "Advercase",
it uses all of inside to make major p.o.p
display after contents are removed . . . 20%
of **Alcoa's** ad budget is working for new foil
Alcoa Wrap. Agency is Ketchum, MacLeod
& Grove . . . you may see more cigarettes
in hard-boxes, like Marlboro's, if new eco-
nomical packing machine developed by
American Machine & Foundry Co. is accepted
. . . **Eureka** division of Eureka Williams
Corp. boosted its budget 13% to push new
canister model "910" vacuum cleaner . . .
National Distillers' Old Crow is using four
times as much outdoor space in 1956 as in
'55, including the new 30-sheet size . . .
Canon Camera Co. of Tokyo is boosting its
ad program in photo consumer and trade
magazines . . . large scale ads planned for
new food products of **Anderson, Clayton &
Co.** Plans changing its Mrs. Tucker's Products
to Anderson Clayton & Co., and has named
D'Arcy Advertising Co., McCann-Erickson,
and Paris & Peart, all NYC, to help develop
and market several new food products . . .
reason why copy is replacing mood copy

Time is the one basic job limitation that is not expendable. How much of it have you wasted simply because the brush you are using just wouldn't do what you wanted? The brush you use must meet your rigid performance standards to eliminate wasted effort, wasted work and . . . wasted time.

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- 5th ADVERTISING ESSENTIALS SHOW, Statler Hotel, November 19th, 20th, 21st, 1956
- 1956 ATI Directory of Major Buyers in the New York area now lists 7,287 executives



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trade talk

for perfumes, says **Paul Gumbinner**, VP at Lawrence C. Gumbinner Advertising, reason is that the mood copy makes perfume a special occasion item and manufacturers would like it to be used more often . . . new Vicara fiber (**Virginia Carolina Chemical Corp.**) started Spring drive with 4-color ad in March 12th Life . . . biggest promotion ever for **Johnson & Johnson**, in terms of merchandise sold, and biggest in drug field for 1956, centers around a \$100,000 Robin Hood Jingle contest. P.O.P. material and consumer ads tie-in with Robin Hood theme and the TV show sponsored by J&J . . . J&J also is introducing a first aid cream for treatment of cuts, burns, abrasions, chapping, sunburn and insect bites. Heavy ad campaign will introduce it . . . unusually heavy drive for paper plates, color pages in Life included, being pushed by **Keyes Fibre Co.** for Royal Chi-Net line . . .

PHOTOGRAPHY **Alfred Stieglitz**,

pioneer in photography as art in this country, was honored by City College of New York, his alma mater, at the dedication of Alfred Stieglitz Hall on the college's South campus . . . **Dorothy Norman**, photographer and author associated with Stieglitz for over 20 years, delivered an address . . . **Ted R. Lazarus** now with Albert Gommi studios, after resignation as secretary-treasurer of George Blake Enterprises, TV film producers . . . Eastman Kodak has appointed three new assistant managers in color print and processing: **Ira C. Mitchell**, formerly production supervisor of the Fair Lawn, N. J. lab; **William W. Voelckers**, formerly production supervisor at Flushing, NY; **Ralph W. Sonnenberg**, formerly general foreman in Washington, D. C. . . . Additions to Albert Gommi studios include **Mrs. Elizabeth Butterworth**, stylist, formerly with merchandising at Bonwit Teller, and **Bernard Gray**, specialist in photography in food and allied products, formerly with Family Circle . . . **Marvin Saunders** is new outside rep at John Joyce Studio, 480 Lexington . . . **Vera Wilcox**, 50 W. 53 St., is now representing **Gerald Hochman Studios** and **Tom Matsumoto** . . . **David Goodnow** responsible for beautiful color photographs for Birds of the Everglades, article in Sports Illustrated, Feb. 20 . . . **Kodak's** giant Colorama in Grand Central terminal has now displayed over 100 pictures, this since May 15, 1950 when first giant transparency was unveiled . . . **Si Pavele**, vice president of Pavele Color, announced his firm has launched an initial \$1 million expansion program to handle the newly licensed processing of Kodachrome and Kodacolor films. This is about 85 per cent of amateur color market. . . . New location for **Ray Cicero** is at 480 Lexington . . .



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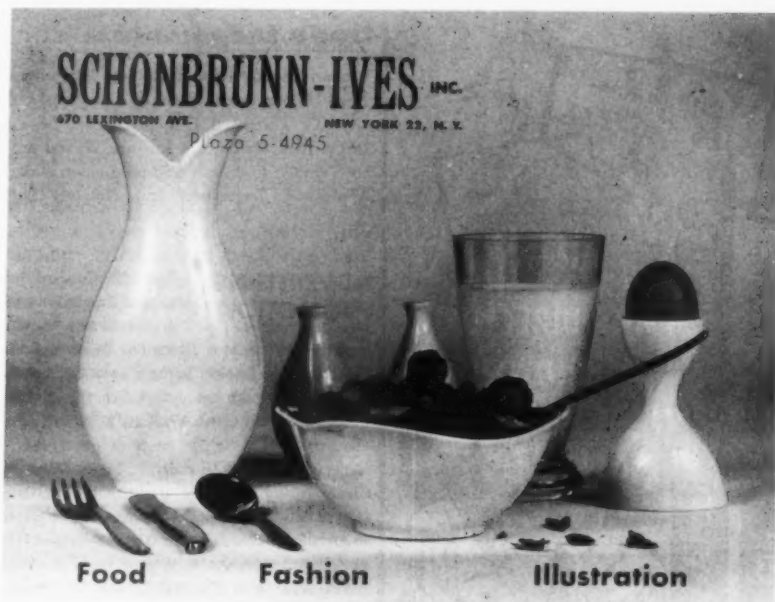


trade talk

At Gussin-Radin: **Jane Belt**, sales representative, and **Maria Martel** represented exclusively . . . **Black Star** has opened new offices in Los Angeles with **Nolan Patterson** and **Bob Smith** included in staff. Address: 1526 Cahuenga blvd., Hollywood 28 . . . **Ottawan Gabriel Desmarais** now represented by Black Star in US . . .

PRODUCTION **K. C. Cabell** has been appointed production manager of Applestein, Levinstein and Gornick, Baltimore . . . Traffic supervisor **Frank Baldwin** adds production manager post to his duties at John C. Dowd, Boston . . . **Alex Reitz** has been promoted to vice president in charge of media and production at Waldie & Briggs, Chicago. He was production manager there . . .

AGENCIES **A.M.S. Advertising** has new offices at 40 E. 19 St., NY 3 . . . **R. Jack Scott, Inc.** is a new Chicago agency. Former name of the firm was Schwimmer & Scott . . . **David Altman Advertising** has been formed, 444 Madison . . . Address changes include: **Zlowe Co.** to 65 E. 55 St., **Melvin A. Hoffman** to 660 Madison, **Cassel Advertising** to 1182 Broadway, **Webb Associates** to 330 Fifth Ave., **Lawrence Peckin** to 40 E. 49 St., all New York . . . In San Jose, Calif., **Wright Advertising** to 491 Almaden Ave. . . **Management Associates of Connecticut** from Darien to 26 Sixth St., Stamford . . . **Cummins Associates** to 211 Livingston Ave., New Brunswick, N. J. . . **Chapin-Damm Advertising** to 1412 S St., Sacramento . . . **McCarthy Co.** to 3576 Wilshire Blvd., Los Angeles . . . **Young and Rubicam's** Detroit office now at Penobscott Bldg. . . **Clark and Elkus Advertising** to 1228 H St., Sacramento . . . In Columbus, Ohio, **Hameroff Advertising** has moved to 165 N. High St. . . A Chicago firm, **Scantlin & Co.**, has moved to Phoenix, 3300 N. Central Ave. . . **Ridge Advertising Associates** is now at 25 Essex St., Hackensack, N. J. moving from Teaneck . . . New staff additions at Ridge include **Albert Bart**, AD, formerly of Director, Bleier & Weiss; **Mrs. Senora V. Wood**, media; **James Reilly**, production; and **Dorothy Whitley**, research . . . **Dancer-Fitzgerald-Sample** is handling Liggett & Myers' L&M filter brand . . . **Cunningham & Walsh** continues Chesterfield, L&M institutional and other products . . . Sole agency for Sealtest ice cream is **Baldwin, Bowers & Storch**, Buffalo. Formerly this account was split among several agencies . . . **J. Walter Thompson**, New York, to handle Tender Leaf tea, a former account of Compton Advertising . . . A new agency **Antin, Bennett, Tanner & Saxe**, has been opened by **Michael Antin**, former account exec with Getman and Judd; **John Bennett**, formerly AD at Reder & Stone; **Gloria**



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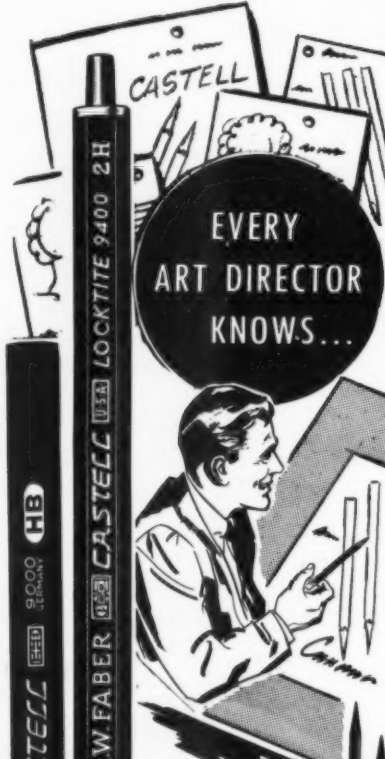


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trade talk

Tanner, a copywriter until now at Reder & Stone; **Eileen Saxe**, formerly director of publicity for Percy, Ely & Trout . . . **Selwyn Torby**, **Jack Mullin** and **Jacques Wilson** have been added to the art and production staff at **Appelstein, Levinstein and Gelnick**, Baltimore . . .

ADVERTISING PROMOTION

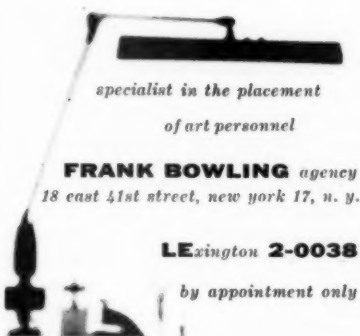
Earl Thollander has joined **Max Landphere & Associates**, moving from San Francisco Examiner promotion department . . . **Lucien Perona** now advertising and sales promotion director at the **Fleischmann Distilling Corp.** **William Bijur**, who had that position, is now account executive at **Ogilvy, Benson & Mather** . . . **Louis Laun** will direct advertising for **Burlington Industries** and will continue to be in charge of out-of-town offices . . . **Kenneth Collins**, formerly ad director at **Burlington**, is now on a part-time assignment, due to recent illness . . . **Colgate-Palmolive Co.** is now in new offices in the **Colgate-Palmolive Bldg.** . . . **Stafford P. Osborn** now ad manager at **Reed & Barton**, silverware, Taunton, Mass. Formerly sales promotion manager . . . **William B. Gassaway** now sales promotion manager for **Hamilton Beach Co.**, Racine, Wis., moving up from field manager of **Memphis-New Orleans area** . . . **Pharmaco, Inc.**, Kenilworth, N. J., has named **Alan Brown** director of advertising, **Bert M. Demarest** director of sales . . . In Chicago **Charles V. Lipps**, former director of sales at **Simoniz**, is now vice president in charge of marketing . . . **Jack Doran**, ad and sales promotion director at **Simoniz**, has resigned . . . **William A. Simpson** has been appointed ad manager for **Atlanta Paper Co.**, succeeding **Robert L. Gerson**, who is now director of public relations and sales promotion . . . **Gerson** will develop merchandising techniques for the company's new multi-unit packaging for consumer products in canned food and groceries . . . **Joseph J. Seregnay**, formerly assistant ad manager at **Mercury division of Ford**, Dearborn, Mich., to same post with **Lincoln division** . . . **R. W. Testament**, former account executive at **Byer and Bowman agency**, is now ad manager of **Grove Laboratories**, St. Louis . . .

DEATHS **Hutton Webster, Jr.**, winner of 1933 Pulitzer Prize for art . . . **Lawrence H. Bremer**, publisher of **Art in Advertising** . . . **Gifford Reynolds Beal**, best known for paintings of Cape Cod scenes, circus subjects and romantic landscapes . . . **John Archer**, former head of the printing and binding office of the **NY Public Library** . . . **J. H. Benson**, calligrapher and outstanding authority in the field . . . **Arthur L. Gupta**, president of **Watson-Gupta Publications** . . . **Dorman H. Smith**, syndicated political cartoonist . . .



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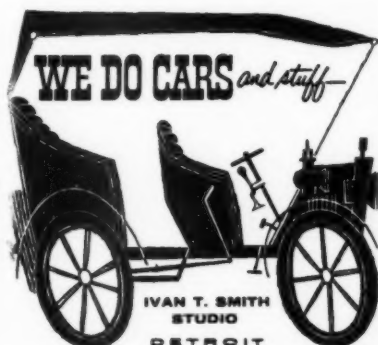


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and for rent to the television
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Idea statements

(continued from page 30)

show are faced with Solomon-like decisions, and feel a first-rate show could be made of the non-accepted pieces.

The early excesses of these young over-zealous designers; pure visual sensation without regard for advertising communication, and a deliberate disregard for illustrative forms, is slowly tempering. They are maturing and some few of them point the future to a new kind of "Renaissance" designer on an overall scale, the man who not only tackles a flat graphic two dimension problem, but also solves the design of a building, a package, a TV show, an exposition, or a film.

Film, although classically the domain of Southern California specialists, has been invaded in some cases by the Los Angeles advertising designer who solves the movie ad campaign and the main titles of the film itself. The TV film spot with its offbeat fresh humor, soft-sell sparked by new startling modern graphic treatments, is a true product of the many small Los Angeles commercial cartoon studios. Starting usually as one or two pioneers in a back room or garage, these studios are building a new industry into a brisk national business.

A parallel movement in Southern California has been the emergence of creative photography up to only a few years ago relegated to reportage, publicity, cheesecake and "nuts and bolts" product presentation. Here again, the local limitations, budgets, and lack of wide full color reproduction, has resulted in many fine black and white photographs employing imaginative ingenuity with sharpness of idea.

The push of design, and the liberated, interpretive camera are having a healthy effect upon L. A. illustration, once dominated by photographic realism carried to a high degree of rendering craftsmanship. The Los Angeles illustrator is becoming much more conscious of the search for fresh approaches to the old, old problems. However, the upcoming young artist, full of dash and style, is still finding it difficult to avoid being forced into the same patterns by conservative clients and art buyers.

Another handicap to experimentation and development has been the lack of wide editorial opportunity in magazine publication, the field traditionally allowing the artist greatest scope.

But there are encouraging signs, among them the fresh air of cross-fertilization. Some L. A. illustrators hitherto limited to one style by some local client demand, have been finally "busting

(continued on page 104)



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Idea statements

(continued from page 103)

out" with national outside assignments. As the long distance phone jingles more often in his studio these days, he emerges in larger status on the national scene as a more varied artist and less provincial craftsman. Again at the same time, L. A. sources are beginning to use the outside illustrator. Although this creates much more competition for the eagerly sought big budget jobs, on the whole it has been a healthy spur to illustration here. Another sign is the gradual upgrading of the people who influence art buying; the client, art director, and his agency colleagues who are becoming conscious of the artist's ability to give a product distinction in today's increasing competitive business market. The fields that flourish here: the trade ad, the outdoor board (largest automobile traffic in the world—97% of all shopping done by automobile), the album cover, have allowed the artist more freedom, and as a result are more and more demanding national attention.

Any mention of Los Angeles illustration must include the contributions of two late well-respected figures. Pruett Carter, who lived and worked from here, was an inspiring teacher who sent many students on to national reputation. Dillon Lauritzen art-directed "Westways", a regional magazine, into a magnificent showcase for western illustration of every variety.

Thus on the whole, as the designer, photographer, and illustrator warily watch each other in the competitive bid for advertising space, certain positive trends are taking place. More art is being used in Southern California advertising than ever before. The approach is broader, shifting from an emphasis of craftsmanship display to idea statement by any of the many art treatments available. The narrow regional market is broadening, too, into another great American advertising center influenced by and also influencing national trends. Prices and quality have shot up in the last few years on a par with the rest of the country.

In spite of the local limitations, the Southern California artist looks at the future hopefully. He hears about the phenomenal growth of his city and envisions the Los Angeles of tomorrow, with much more national advertising and a greater scope for his considerable abilities—a day when the best local art school talent will no longer be prepared for export, and the newcomer will no longer be warned about the difficult adjustment period ahead.

(continued on page 105)

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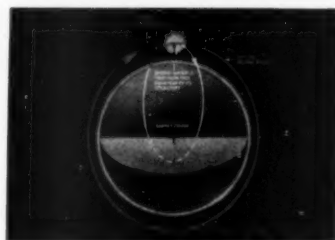
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Idea statements

(continued from page 104)

He takes pride in a few of these Los Angeles achievements:

- ...his colleagues being recognized with increasing frequency on the national and international scene, with key assignments and representation in the publications and exhibitions;
- ...the quality of the local art schools; (In a recent N.S.A.D. education survey among art directors all over the country, two of Los Angeles' art schools were ranked among the top three.)
- ...his California contemporaries in the other arts; paintings, film, architecture, ceramics, etc., giving this part of the country a national prominence;
- ...the healthy growth of his professional organization—an art directors club of two hundred and forty members, an illustrators club of sixty-five members, a society of designers and calligraphers... and their solid achievements; annual shows that set the pace for Western art, a strong education program with scholarships, lectures, panels, etc.;

...the final burying of the hatchet in the bitter art rivalry between Los Angeles and San Francisco. Deadlines were forgotten for two memorable weekends as each club hosted the other area's art directors with "overflowing" fellowship.

... "Operation Portrait", the pet project of the Society of Illustrators, now in its third year. Teams of artists in cooperation with the U. S. Army contribute their time to serviceman morale. Pad and pencil in hand, they have covered thousands of air miles to leave portraits and humorous drawings at the remote bases and hospitals.

He takes pride in all these things... and most important, of all, for himself and his family he enjoys living here"... and as the long day ends somewhere down on Wilshire Boulevard, he climbs into his little sport car, cocking his Christy Wildfowl cap at a jaunty angle, and roars toward that little modern home perched somewhere on a hillside, humming to himself:

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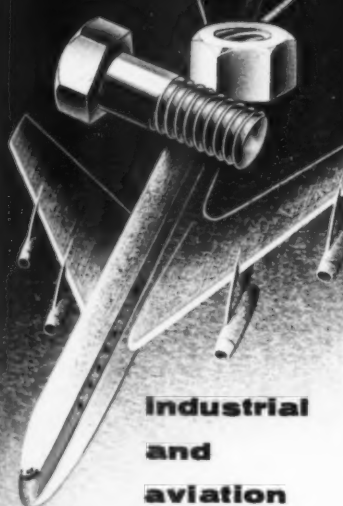
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booknotes

INTERNATIONAL POSTER ANNUAL, 1956. Edited by Arthur Niggli. Hastings House. \$10.95.

Sixth edition is printed in three languages—English, French and German. It shows some 500 outstanding posters by top artists from 23 countries over the world.

It is interesting to note the influence of Savignac in most of the countries whose work is shown. This observation is made by Mr. Niggli in his preface.

Besides the vast, stimulating exhibit of poster art in b&w and color, there are brief, informative articles included in the issue. Hiroshi Ohchi, leading designer from Japan, writes of his impressions of the commercial art field in his tour of America and countries on the continent. Eberhard Holscher reports the uptrend in poster output in Germany and describes the variation in quality of artistic taste. Copenhagen's Erik Stockmarr writes of the new Art of Poster Production in Scandinavia. Rudolf Hostettler has contributed an article on Lettering in Posters; and Ray Bethers outlines some of the ways to make a poster.

LETTERING AT WORK by Frederick A. Horn. Studio-Crowell. \$6.95.

Subtitle of this book is "A reference book of modern lettering for the building of business and promotion of sales." It is a carefully selected collection of examples of lettering used on packages, trademarks, letterheads, menus, cards, labels, and the product.

DRAWING AND SELLING CARTOONS, by Jack Markow. Pitman.

Author is chairman of the Gag Cartooning department of the Cartoonists and Illustrators School; has done editorial and advertising cartoons for leading magazines and advertisers.

His book teaches the student and pro to construct cartoons; gives the basic approaches with loads of illustrations and running explanatory text. He goes into style, action, emotion, cartoon types, selling, etc.

DRAWING THE HEAD & HANDS by Andrew Loomis. Viking. \$4.95.

Instruction book with 93 plates and hundreds of illustrations on the art and technique of drawing the head and hands and their parts. Fundamentals of anatomical construction are given in the text. Author deals with the specifics of expression, gesture, light effects, angles, etc. in the male, female, youth and age.



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CHANGING AMERICA by Andreas Feininger.
Text by Patricia Dyett. Crown. \$5.95.

Subtitle of the book is "The Land as it Was and How Man has Changed it". Life photographer Feininger has travelled about the country taking pictures for Life for many years. This is a selection of photos taken over the past fifteen years, arranged to show the changing environment in this country. Its text ties them all together to give a panoramic view, which is not exactly a visual improvement.

MODELING by Harry Conover. Bellman Publishing Co., P.O. Box 172, Cambridge 38, Mass. \$1.

This is one of a series of Vocational and Professional Monographs. It contains history, qualifications for the profession, training required, opportunities, earnings, trends in the profession and sources of further information.

LITHOGRAPHIC ABSTRACTS, 1955. Lithographic Technical Foundation, 131 E. 39 St., NYC. \$1.20.

LTF Research and Educational Committees are sending monthly abstracts of developments rather than the previous annual publication. There will be eleven installments available at \$1.00 to non-members or \$11 per year.

PRACTICAL HANDBOOK ON DOUBLE-SPREADS IN PUBLICATION LAYOUT. Butler, Likeness, Kordek. Butler Typo-Design Research Center, Mendota, Ill. \$3.75.

Fourth volume in a series of handbooks on publication layout offers clinical discussions on the double-spread technique of layout. It goes into typography, linkage, use of pix, facing pages and separate stories, technical problems and danger spots. Fully illustrated. Paper back. 92 pages.

The Fiction Factory, by Quentin Reynolds. Random House. \$5.00.

This is the story of 100 years of the Street & Smith publishing company. It is a graphic, fast-reading tale of one phase of the social development of America, a story of the changing tastes and moods of the reading mass. Nick Carter and Buffalo Bill, Frank Merriwell and the Horatio Alger stories all are part of this story. Quentin Reynolds' book is replete with quotes from the pulp greats and designer Brad Thompson has added full color pictures of many of the papers and magazines to give the book zest and flavor.



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129. **Package Design.** Milner Gray, R.D.I., F.S.I.A. Covers design from principles to techniques, including articles on materials by specialists. Bibliography and indices to text, manufacturers and designers. \$6.95.

130. **Seventh Annual of Advertising and Editorial Art.** The Art Directors Club, Toronto. Burns & MacEachern, Toronto. The complete 1955 Toronto Art Directors' Show, a wide representation of Canadian graphic art. Indices to advertisers represented, artists, art directors and publications. \$6.50.

ANNUALS

110. **Penrose Annual 1955.** Edited by R. B. Fishenden. Technical articles on new graphic arts techniques and materials, typography, art, lettering, reproduction. Illustrations show lithographs, posters, examples of typography and layout, art and illustrations. There are 23 inserts of letterheads, book and publication covers and pages, menus, Bible pages. \$8.50.

122. **34th Annual of Advertising and Editorial Art and Design.** All winners in the national exhibition held in 1955 by the New York Art Directors Club. Best work from coast to coast appearing in all media. Source of inspiration and ideas for the AD. More than 400 pieces. \$12.50.

127. **International Poster Annual, 1956.** Edited by Arthur Nigli. 500 outstanding posters by top artists from 23 countries. Also, articles on poster art in Japan, Germany, Copenhagen. This is a highly respected record of the best in poster art and should be in the annual file of AD and artist. \$10.95.

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42. **Streamlined Copy-fitting.** Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

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87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

102. **Layout File** by Harry B. Coffin. Idea starters for the designer, advertiser and buyer of printing. There are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, displays, etc. Reprinted from American Printer. \$2.00.

107. **101 Usable Publication Layouts by Butler, Likeness & Kordek.** Practical handbook on publication layout with 101 illustrations of single page layout situations and problems, with and without illustrations. Each is evaluated briefly. \$3.75.

126. **Practical Handbook on Double-Spreads in Publication Layout** by Butler, Likeness and Kordek. Fourth in a series of handbooks on publication layout. Illustrates and discusses problems and techniques in double-spread layouts. 92 pages. Paper back. \$3.75.

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96. **101 Alphabets by Hunt & Hunt.** Manual of lettering styles showing more than 100 styles ranging from Roman to modern. \$3.75.

109. **The Universal Penman.** George Bickham. Facsimile reproduction of 1743 edition of penmanship, flourishes and calligraphic styles engraved by George Bickham, 18th century master. 212 plates. Wealth of design ideas. \$8.50.

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101. **The Technique of Advertising Production.** Thomas Blaine Stanley. Second Edition. Up-to-date revision of a basic text which is packed with practical data, charts, diagrams and tables. A good reference book for both the student and art and production personnel. Indexed. \$6.75.

118. **Color by Overprinting** by Donald E. Cooke. This is a complete guidebook in the art and printing techniques employing transparent inks in multiple combinations. It is illustrated with 495 three- and four-color groupings of eleven basic inks plus 44 pages of pictorial application of the medium. It is fully annotated for reference of artists, printers, engravers, art directors and editors in the book, magazine, advertising and graphic arts field. \$25.

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119. **The Animated Film,** by Roger Manvell. Explores the art and technique of animation of the full-length drawn film. After a brief history of animated film, author explains and illustrates the various phases of production of "Animal Farm"—from art to layout to tracing to camera, editing and sound. Use of storyboards, the workbook, the tension chart and other elements of drawn film preparation are shown and explained. \$3.50.

GENERAL

79. **Commercial Art as a Business.** Fred C. Rodewald. Handbook for artists, art buyers and artists' representatives. Defines problems of time, written orders, breaking down a job into logical steps, deadlines, model and prop fees and other factors that are a source of friction between artist and buyer. Legal aspects are explained, financing, bookkeeping and tax matters discussed. Markets for commercial artwork and tips on selling are offered. Includes the Code of Fair Practices of the Joint Ethics Committee and the code of ethics of the American Association of Advertising Agencies. \$2.95.

113. **Creative Advertising.** Charles L. Whittier. Covers selection of media, art, production, research, marketing and writing of the ad. 600 pages, fully indexed—a readable encyclopedic treatment of advertising. \$8.50.

125. **The Human Figure in Motion.** by Eadweard Muybridge. Thesaurus of human action. 5000 action photographs showing 163 different types of human action. Most are from 3 angles, with as many as 48 timed-interval shots per action, some taken at speeds of 1/6,000th second. \$10.

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booknotes

PICTORIAL ANATOMY OF THE HUMAN FIGURE. Frederic Taubes. Studio-Crowell. \$3.75.

Taubes, a leading artist and an authority on esthetics and paint techniques, has planned this concise book to help the student quickly grasp what he needs of anatomy, avoiding the usual too-medical treatment of the subject for artists. Originally and logically designed by Emil Silvestri, the book is a quick study for student artists.

STONE AND COLOR IN LANDSCAPE PAINTING. F. Merlin Haines. Introduction by Stephen Bone. Pitman. 2.75.

Practical advice and commentary on use of light, color and tones, applies to landscape. One color plate and 22 diagrams. A good tool for the student and of interest to experienced landscape artists.

JAPANESE SCREEN PAINTING. Introduction and notes by Basil Gray. Faber and Faber Ltd. Pitman Publishing Corp. (New York) \$2.50.

Nine color plates of different types of Japanese screen from the 16th to the 18th centuries, with historical sketches for each by the Keeper of Oriental Antiquities, British Museum. ●

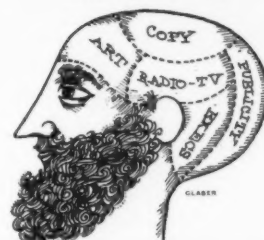
editorial

(continued from page 5)

ported by "pogo stick" poles extended from floor to ceiling.

Selections for the judging were screened carefully to make for a fast-paced program. The judging committee considered entries on the basis of being properly classified as well as having unusual art value. They cast their votes quickly and efficiently by means of a unique electronic push-button system, which was conceived by Exhibition Chairman Phil Blank and dedicated to the proposition that each judge's voting decisions be spontaneous and in no way affected by his colleagues'. All printed matter pertaining to the Exhibition, prepared in a unified "family" design, was designed and art-directed by Joseph Gering, art director at Kenyon and Eckhardt, Inc. Generous contributions of time, materials and facilities were made by a great many organizations and individuals in Philadelphia's advertising and graphic arts industry. ●

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